

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2814.

SATURDAY, OCTOBER 1, 1881.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## BRITISH MUSEUM.

The READING ROOM will be CLOSED from the 1st to the 5th of OCTOBER, both days inclusive.  
(Signed) EDWARD A. BOND, Principal Librarian.  
British Museum, 20th September, 1881.

## ROYAL AGRICULTURAL SOCIETY of ENGLAND.

AGRICULTURAL EDUCATION.  
The Examination of Candidates for the Society's JUNIOR SCHOLARSHIPS, value 20s. each, will take place simultaneously at the Society's Rooms and at the Schools from which Pupils are entered by the Head Master, on NOVEMBER 15th and 16th next. Entries close on OCTOBER 15th.—Copies of the Regulations may be had on application to 12, Hanover-square, London, W. H. M. JENKINS, Secretary.

## SOCIAL SCIENCE CONGRESS, DUBLIN.

OCTOBER 3rd to 8th.  
President—The Right Hon. LORD O'HAGAN.  
Presidents of Divisions:  
1. Jurisprudence—The Right Hon. J. T. Ball, LL.D.  
2. Education—Sir Patrick Joseph Keenan, K.C.M.G. C.B.  
3. Health—Charles Camplin, Esq., M.D. LL.D. M.P.  
4. Economy—Goldwin Smith, Esq.  
5. Art—Right Hon. Viscount Powerscourt.  
Information as to the reading of Papers—which should be sent to the Secretary in London not later than the 15th September—and other particulars may be had at the Offices, 1, Adam-street, Adelphi, W.C., and New Buildings, Trinity College, Dublin.  
J. L. CLIFFORD-SMITH, Secretary.

## NORMAL SCHOOL OF SCIENCE and ROYAL SCHOOL OF MINES, South Kensington and Jermyn-street.—The SCHOOL will OPEN on MONDAY, October 3rd.—The Prospectus may be obtained on application, by letter, to the SECRETARY, Science and Art Department, South Kensington, S.W.

## THE CARLYLE CLUB.—The FIRST MEETING after Vacation will take place on FRIDAY, October 7th, at 8 p.m., when a Paper will be read and a Discussion held 'ON FRISON GOVERNMENT'. For particulars of Membership or admission apply, by letter, to the SECRETARY, Bridge House Hotel, London, S.E.

## SHEPHERD BROS.' PICTURE GALLERIES.

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Head Master—MR. JOHN S. RAWLEY, F.R.S.  
This SCHOOL will be RE-OPENED for the AUTUMN SESSION on MONDAY, October 3rd. Classes are held for instruction in Drawing, Painting, Modelling, Design, Architecture, Mechanical Drawing, &c. The LIFE CLASSES commence on October 3rd. During the past year 60 Students attended this School. Pupils can join at any time. Prospectus can be obtained from  
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## CIVIL SERVICE COMMISSION.—An Open Competition in London for One Situation as SECOND-CLASS ASSISTANT in the Royal Observatory, Greenwich, OCTOBER 28th. Preliminary Examination in London, OCTOBER 25th. Age, 18-25.—For Regulations and Forms of Application address the SECRETARY, Civil Service Commission, London, E.W.

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## KING'S COLLEGE, LONDON.—LECTURES to LADIES.—The CLASSES will recommence on MONDAY, October 10th, at 3, Observatory-avenue, Kensington, W. (close to the High-street and Vestry Hall).—For prospectus and information apply to the Secretary, Miss SCHMITZ, 29, Belzize Park-gardens, N.W. The INAUGURAL LECTURE will be given by the Rev. Canon BARKLEY, Principal of the College, on MONDAY, October 10th, in the Vestry Hall, Kensington, W., at 11.30. Admission free.

## THE SALT SCHOOLS, SHIPLEY, YORKSHIRE, SCHOOL of ART.

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**UNIVERSITY COLLEGE, LIVERPOOL.**—LECTURERS in FRENCH and GERMAN are REQUIRED, who will be expected to commence work not later than the middle of JANUARY NEXT. The fixed salary will be small in amount, but the Lecturers will receive the whole of the fees paid by the Students attending their classes, and will be at liberty to undertake private tuition. Applications, with testimonials, to be sent in by November 15, to the Hon. Secretary of University College, 25, Lord-street, Liverpool.

**SCIENCE AND ART DEPARTMENT of the COMMITTEE OF COUNCIL ON EDUCATION, South Kensington.**

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Special Admission Examinations will be held at the School at frequent intervals during the Session. Application for information as to Fees, &c., and for Admission should be made in writing to the SECRETARY, Science and Art Department, or on or after the 3rd of October personally to the REGISTRAR, at the School, Exhibition Road, South Kensington, S.W.

By order of the Lords of the Committee of Council on Education.

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C. R. HODGSON, B.A., Secretary.

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**THE LONDON SCHOOL OF HOMOEOPATHY,** 52, GREAT ORMOND-STREET, RUSSELL-SQUARE, W.C.

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**THE MIDDLESEX HOSPITAL.—THE WINTER SESSION** will open on MONDAY, October 2, with an INTRODUCTORY ADDRESS by Dr. R. DOUGLAS POWELL.—The Medical School, which has lately been considerably enlarged, provides the most complete means of instruction for students preparing for the University of London, the Colleges of Physicians and Surgeons, and the other Licensing Bodies.

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### UNIVERSITY COLLEGE, LONDON.

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The EXAMINATIONS for the ENTRANCE EXHIBITIONS will be held on the 28th and 29th of SEPTEMBER.

The SCHOOL for BOYS will RE-OPEN on SEPTEMBER 27th.

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TALFOURD ELY, M.A., Secretary.

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SATURDAY, OCTOBER 1, 1881.

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## LITERATURE

## NOVELS OF THE WEEK.

- The Turn of the Tide.* By Lady Margaret Majendie. 2 vols. (Bentley & Son.)
- The Love that Loves Alway.* By E. Owens Blackburne. 3 vols. (White & Co.)
- Little Ffine, and other Tales.* By Katharine S. Macquoid. 3 vols. (Hurst & Blackett.)
- The Old Factory.* By W. Westall. 3 vols. (Tinsley Brothers.)
- The Bondage of Brandon.* By Bracebridge Hemming. 3 vols. (Maxwell.)
- Baby Rue.* By Charles M. Clay. (Sampson Low & Co.)

THE tide to which Lady Margaret Majendie refers in the title of her book is that long wave of blood known as "the Terror." This epoch has always been fertile for the romance-writers of most countries. There must be still treasures of unpublished correspondence in which, doubtless, would be found details of danger, persecutions, horrors of every description, and hair-breadth escapes, as exciting as those which are so graphically drawn in these two volumes. In this story the scene is laid in Northern Brittany, and the characters belong to the three orders of Bretons. Scene and characters are well drawn. The plot is slender; but the tale is well told and fairly well put together. There is a slight affectation of French idiom in the composition of the English, and the usual sprinkling of French expletives and sentences in the conversations. The book can be recommended as a pleasant mixture of history and romance.

Miss Blackburne is by this time a writer of some experience, and experience has taught her that if one has not enough originality of one's own the best thing to do is to imitate some style that happens to be popular. 'The Love that Loves Alway' resembles the works of at least half-a-dozen writers who have a fair success. But Miss Blackburne deserves some special praise for the rapidity she gives to the march of events and the directness with which she introduces a catastrophe. Nor is she at all ashamed to make use of the oldest machinery. Fires, intercepted letters, and sudden death are among the regular properties with which every novelist is provided. The most accomplished has to fall back upon them sometimes, but avoids them if he possibly

can. Miss Blackburne has no such reluctance, and brings them on almost without thinking it necessary to give them any air of reasonable probability. But her story runs along swiftly, and it must be admitted that the artlessness of its construction is not unamusing. As to her characters and their motives readers will differ widely from the author. The heroine is, on the whole, pleasantly drawn, but one can hardly forgive her for tolerating, instead of being disgusted at, the self-complaisant familiarity of the artist when he is first introduced. Then, again, only a woman's harshness towards another could make the author side with her hero in his meanness in getting out of his engagement. He was going to marry a girl simply for her money to stave off a pressing debt. His friend finds him a way out of that difficulty, and between them they discover that she has intercepted a letter. It might be a question whether the intercepting of the letter—an act which could in this particular case do no irreparable wrong—was worse than promising to marry a girl for her money while loving another; but, at all events, no man with any sort of good feeling would have extorted a detailed confession of her fault a second time from the unhappy girl. Miss Blackburne may really be an excellent judge of what constitutes upright manly conduct, but she has not the gift of describing it.

Mrs. Macquoid's new volumes are more remarkable for the easy, picturesque style in which she describes Breton coast views and Norman farmsteads, the idiomatic dialogue of her peasant interlocutors, and the amiable spirit which pervades her work, than for any great interest in the tales themselves. They are mostly pretty, childish stories, such as that of the meritorious life and death of poor Roger the bear, or love tales of the simplest kind, like the 'Awakening.' 'Mrs. Stretton's Friend' contains some darker elements, but the amiable author is not at home in depicting villainy, and the treacherous Marchesa is not very imposing. 'Ffine,' 'The Farmer's Wife at St. Fiacre,' 'The Little Town by the Seine,' and 'The Fires of St. John' are in her happier manner; the various types of France—the heavy, honest Breton, the frothy and not too honest democratic candidate, the patient peasants' and fishers' wives—being all good in their several ways. Though the book is not an advance on 'Patty,' it will serve to pass an hour of very light reading.

The author of 'The Old Factory' knows a good deal about the Lancashire factory life of forty years ago, and factory slang and the Lancashire dialect appear to be familiar to him. He has probably seen and been impressed by the popular dramas of the day, in which houses on fire, trial scenes, and the mysterious disappearance of a person or document form the principal and most interesting incidents in the play. There is not much novelty in the story. The construction is fairly good and carefully worked out; but the first few chapters, especially those which refer to Frank Blackthorne's schooldays, are dull and very feeble. As the narrative progresses the interest of a persevering reader will be more excited and may be well sustained to the end. A question of law is introduced in the *dénouement*, and it becomes a nice point

to determine whether Mr. Westall has not left four of the *dramatis personæ* guilty of bigamy. The character of Adam Blackthorne is well drawn. He is a good type of the hard-working thrifty artisan. Mr. Westall has curious ideas upon the subject of ladies' dress, as the following description will show:—

"The riding habit showed off her sylph-like, undulating form to the best advantage. Her low-crowned, wide-brimmed beaver hat (she could never be persuaded to don the regulation castor), looped up with scarlet cord harmonized well with her oval features and black hair. Her white gauntleted hands were laid listlessly on her knee," &c.

The book can be recommended to those who know little of what factory life was as well as to those who enjoy the strong meat of sensation and dramatic incident.

'The Bondage of Brandon,' as its title might lead one to suspect, is more remarkable as pointing a moral against a bloated aristocracy than for literary or even grammatical skill. There is a certain amount of facility in the invention of incident. The proceedings of the Inquisition in Spain, as exemplified by the captivity and torture of the Count de Cannes and his wife, are not much more wild or stagey than the onslaught by river pirates on Girling's captors in the Thames, or the ferocity of the gigantic negro, "with an indescribable mannerism about him," whom the fair Lady Blanche, or Lady Brandon, as she is diversely called, keeps at hand to execute her vengeance on her foes. This specimen of the morals of Mayfair murders her sister-in-law and one of her lovers, and kidnaps her brother's child, the heir to the earldom she covets for her son. Even in her softer moments she is cruel: "She tore the grapes off the bunch with savage earnestness, and ate them as if she felt a pleasure in breaking their crisp skins, and drinking their luscious contents." The life of the servants' hall and kitchen is, on the whole, well rendered, and the dialogue of butlers and housekeepers more approximates to reality than that of the more exalted characters. The style is suitably turgid. Life is generally the "vital spark"; a carriage, an "aristocratic vehicle"; when Girling starts he does so "as if some one had poured down some molten lead and he had inadvertently stepped into the liquid metal." Great is the gorgeousness of the envied inhabitants of the regions of mysterious Pall Mall. A bachelor baronet of old family and small fortune has solid silver tables, and fountains of wine and perfume are constantly playing in his rooms; while at Kirkdale the dignity of the peerage is supported by gratulatory assemblies of "tenants in tail and tenants in fee" (*sic*), and by the "Brandon crest,.....visible in curiously carved letters."

The title 'Baby Rue' suggests a good book for children, but is, in fact, that of a semi-historical romance of the backwoods and prairies. The story is one of adventures with the Indians, in which the Leszinkys play a conspicuous part. The author describes himself as a Virginian who served with Lee. He writes with considerable ease, and sometimes with marked vigour. Unfortunately that vigour is occasionally directed to matters outside the storyteller's province, as, for instance, when he inserts a common-

place tirade against alcohol. At times he is too pompous and declamatory. It seems out of place for an officer, even though he was but a boy, in the midst of a sharp engagement to answer his superior in this way: "It is my first trial, sir,—my vigil of battle: I must win my spurs fasting. The breath of powder kills hunger, except the hunger for honour." In an appendix the author gives the history of the Leszinkskys.

*The Sacred Books of the East.*—Vol. X. *The Dhammapada and the Sutta Nipāta.* Translated by Prof. F. Max Müller and Prof. Fausböll.—Vol. XI. *Buddhist Suttas.* Translated by T. W. Rhys Davids. (Oxford, Clarendon Press.)

As the tenth volume of "The Sacred Books of the East," we have received the first instalment of Buddhist writings promised by Prof. Max Müller in the preface to the series. This volume contains a translation of the 'Dhammapada,' by the editor himself, and of the 'Sutta Nipāta,' by Prof. Fausböll. Both books were already known through translations to European scholars, and the 'Dhammapada' especially has already had the benefit of four versions, in Latin, in German, in English, and in French. The English one first appeared as a preface to a work by Capt. Rogers, entitled 'Buddhaghosa's Parables,' and the present edition is, we are informed, only a revised, and we may add carefully revised, reprint. The 'Sutta Nipāta,' by Prof. Fausböll, was translated in part by the late Sir M. Coomāra Swāmy.

Both books belong to the 'Khuddaka Nikāya,' which derives its name from the miscellaneous character of its contents. It is most essential for the proper understanding of the books in question to bear this fact in mind, for only so can we understand the assertion that some parts of them are of greater antiquity than others. It would have been better if Prof. Fausböll in his introduction had laid more stress on this, and on the account of the compilation of these books related in Buddhaghosa's commentary, than on what he holds to be the antiquity of certain forms, and on what are certainly very subjective reasonings about the older tone of the contents of the 'Sutta Nipāta.' At present our knowledge is not far enough advanced to distinguish between earlier and later Buddhism within the Pāli Pitakas. Although no one will pretend now that Buddhism, as it is extant in the sacred writings, is entirely the teaching of its founder, we must not rely on preconceived ideas. We have to choose between two widely divergent views: the one propounded by Prof. Wasieliew, regarding the comparatively low state of civilization in India at Gotama's time, and the other which maintains that a very high state had there gradually been developed.

Prof. Fausböll gives in the preface a *résumé* of the teachings to be found in the 'Sutta Nipāta,' and thereby considerably aids the right understanding of the different Suttas of the book. We are not able to test thoroughly the accuracy of the translation, as the text itself has not yet been published, though we are glad to learn it is in active preparation. The learned professor, however, gives the Pāli wherever a doubt is

likely to arise, and these passages afford evidence of his keen intellect and of his appreciation of the teachings of Gotama, with which a lifelong study has made him familiar. The translation does not read very well, owing to the many brackets and to a too great endeavour to represent the Pāli as faithfully as possible. The result is a certain harshness in the language, in curious contrast to the beauty of the original verses.

The first part contains, besides the translation of the 'Dhammapada,' an introductory preface, in which Prof. Max Müller discusses, in a very able, lucid, and convincing way, the probable date of the 'Dhammapada' as a canonical book. He then speaks about the age of Buddhaghosa, which he fixes, notwithstanding some contrary opinions, at the beginning of the fifth century of our era. More open, perhaps, to objection is his discussion of the age of the Buddhist canon itself. We are sure the learned professor himself would most willingly agree to correct his statements, if reasons could be given to show that they are in opposition to the facts. A similar remark would apply to the paragraph in which the general chronology of early Buddhism is discussed. Prof. Max Müller next speaks of the title of the work and its translation into English. As he puts every possible argument before the reader, it is needless to dwell on this part of the preface. We remark with pleasure that the professor has given up some of his arguments for the use of the Sanskrit, instead of the Pāli, forms of Buddhist names and technical terms. We wonder that he still speaks, as he did in the preface to 'Buddhaghosa's Parables,' of the Pāli and the different languages into which it was translated as one literature, in contradistinction to the Sanskrit. Certainly Prof. Max Müller does not mean to infer that the originals of the Buddhist writings, as now extant in the Pitakas, were ever written in Sanskrit.

The 'Dhammapada' itself is now too well known to require much notice. The translation before us is not free from faults, arising mostly from a certain predisposition to apply too liberally Sanskrit notions to Buddhist terms, a method which has already done much harm, and is likely to do still more. A knowledge of Sanskrit is essential for a scientific study of Pāli, just as a knowledge of Latin is necessary for the scientific study of the Romance languages. We must, however, beware of the fault of supposing that Sanskrit stands in the same relation to Pāli as Latin stands, for instance, to Italian. Such a relation is not even quite true as regards the different Indian Prakrits. Sanskrit must be compared to Pāli only as the language which approaches nearest to that from which Pāli had its origin. Many phonetic changes are common both to Sanskrit and Pāli, and the original form lies in a period anterior to both languages.

The eleventh volume of the series contains translations of seven Buddhist Suttas from the Pāli. Not long since the remark was made that, although Buddhist texts in the original are not wanting in Europe, translations are few ('Religieuses Boudhistes,' p. 5). We are now shaking off that reproach, and not too soon. Mr. Rhys Davids remarks on the difficulty of choosing for translation books which can be considered representative in the

field of this almost unknown (Pāli Buddhist) literature. This is undoubtedly a difficulty, but it is one which must have been foreseen by the editor of the series, and have been a cause of some embarrassment to him also in the conception of his scheme. Allowing the difficulty, there is no reason to complain of what has been given in these two volumes; they are at least good samples of conscientious work, and we may perhaps hope for more.

The 'Book of the Great Decease' (the 'Mahāparinibbāna Suttanta') is the first translated in the eleventh volume. Mr. Childers has already told us ('Pāli Dictionary,' *sub voce* "Nibbana"), and Mr. Rhys Davids seems to agree with him, that the term Parinibbāna refers to the death of an Arhat (*i.e.*, a Buddhist saint who has already reached Nirvāna, or the extinction of sin in himself), whilst the longer word Mahāparinibbāna relates solely to the death or decease of a Buddha. This is a very convenient distinction, and one that ought to set at rest the constantly recurring Nirvāna controversy. To say, however, as Mr. Childers does, and our author also, that at the great decease Buddha passed out of existence, will not satisfy those who object to allow that the cessation of personal existence is final extinction of being. On the contrary, they will probably still maintain that the great decease of a Buddha is only "cutting off the stalk of *bhava*," *i.e.*, of conditioned existence, and that this is but the beginning of real (unconditioned) life, not to him individually, but to his church or congregation, in which (or with which) he is still present by his word.

The 'Mahāparinibbāna Sutta' would appear to be a compilation; at any rate it is fragmentary, consisting of consecutive paragraphs, not always connected in sense. We gather from the whole some interesting particulars relating to Buddha's last journey from Rājagaha to the place of his death at Kusinārā. The "broken stages" on the way and the sad tone that pervades the entire narrative indicate the nature and, so far, the truthfulness of the record. It is very human. "I am weary," the old man said, "I must rest awhile." Again, "I am thirsty, Ananda, and would drink." Again, after bathing, he said to Chundaka, "Fold, I pray you, Chundaka, a robe in four, and spread it out. I am weary, Chundaka, and would lie down." All this is natural. And then the consciousness of his approaching death seems to give depth and reality to his words. When Ananda, for instance, had gone aside to weep awhile in the knowledge that he "who was so kind" was about to pass away, the master sent for him, and when he was seated by his side, he said:—

"Enough, Ananda! do not let yourself be troubled, do not weep. Have I not already on former occasions told you that it is in the very nature of things most near and dear to us that we must divide ourselves from them, leave them, sever ourselves, &c.? For a long time you have been very near to me, Ananda, by acts of love, kind and good (*thrice repeated*). You have done well, Ananda; be earnest in effort and you too shall soon be free," &c.

These words seem to be real, and there is a strange echo in those we have italicized.



The Buddha dies in peace, surrounded by his disciples and watched by the inhabitants of heaven. It is a weird scene: the sāla trees that shroud him one mass of bloom out of season; the blossom falling down in the still night on the body of the Tathāgata; the heavens in sympathy raining down flowers and fragrant dust of sandal wood; songs from invisible choristers wafted from the skies. The blessed one is lying on his couch facing the west, a venerable disciple in front is fanning him. "Stand on one side," the dying man says; "stand not in front of me!" Why? not because he sought air to breathe, which would have been too natural, but because "for twelve leagues round the sāla grove.....there is no spot in size even as the tip of a hair point not crowded with spirits who complain, 'This eminent brother stands in front of Tathāgata, concealing him, and in his last hour we are prevented from beholding him.'" The upshot of the story of the great decease is this: that Buddha, the successor of the prophets of old time, having attained supreme wisdom, passed away at his death in the full fruition of enlightenment. But he shall "come again"; as he himself succeeded the prophets of old time, so he shall have a successor. It is a melancholy refrain, coming and going—Tathāgata and Sugata—a mockery almost of the seer's own doctrine:—

What profit have we found  
In vain delusions drowned,  
To end at last as poor as we began?

Mr. Rhys Davids's translations are terse, but not literal. It is impossible in fact, as he intimates, to translate Buddhist books literally. But, for this reason, some margin should be allowed in the case of others. Mr. Rhys Davids objects, for instance, to a translation from the Chinese of a passage parallel to the Pāli "Anicca vata sankhārā." The English version of the Chinese, as quoted, is, "Whatsoever exists is without endurance"—that from the Pāli, "How transient are all component things!" The difference is hardly enough to justify the statement that "the clause in the Chinese has lost its point." Mr. Rhys Davids explains "sankhārā" to mean "all those things which possess the essential constituents (whether material or mental) of existing things." What things, then, we may ask, do not, in the Buddhist sense, possess "the essential constituents of existing things"? and if all things possess these constituents, then "sankhārā" is not improperly rendered "whatsoever exists."

Then, again, the version of the last line from the Chinese *gāthā* is thus quoted, "Oh! the happiness of escaping from this condition"—that is, as we understand it, the condition (*dharmā*) "of birth and death." The Pāli corresponding to this Mr. Childers gives as follows, "Tesam vipassamo sukho ti," which is translated by Mr. Rhys Davids, "And then is best, when they have sunk to rest," the literal meaning being, "The cessation of these things is pleasant." We do not see, again, how the translation from the Chinese has sacrificed any point in the original.

It would be hypercritical to search into the body of Mr. Rhys Davids's excellent translation only to point out doubtful passages, but it would be satisfactory to know whether the expression *assāpāpassāso*

refers to any "gasping struggle" incident to death, as Mr. Davids translates it. There is something discordant in the idea of a "gasping struggle" in connexion with the great decease of a Buddha, whilst the absence of visible inspiration or expiration was a usual sign in the case of one who had accomplished the fourth Dhyāna or attained Nirvāṇa.

The second Sutta translated in the eleventh volume is perhaps the best known of all the sermons preached by Buddha. It was his first discourse, in fact, and is well called 'The Foundation of the Kingdom of Righteousness.' In the northern schools, and, as it would appear from Mr. Alabaster's book, in Siam also, the title is 'Turning the Wheel of the Law.' The wheel was the emblem of power, derived, no doubt, from the strong wheel of the sun; and the idea of turning, as Mr. Thomas has shown in his remarks on the *svastika* emblem, was attached to the sun's movements through the heavens. "To turn the wheel," then, was to assert power or establish authority, and so the wheel of the law came to mean the power of religion, and to set this wheel revolving was to establish a religious kingdom or religious authority in the world. Mr. Davids in his 'Buddhism' explains the phrase as referring "to the wheels of a chariot," but it seems likely that the sun himself is here identified with his chariot, for the movement of the one doubtless originated the idea of the other. This first sermon exhibits Buddha as a self-inspired teacher. He claimed to have found out for himself, and by himself alone, the absolute knowledge (the *begriff* of Hegel) he possessed of things in their reality. He had got this knowledge by a middle path, eschewing on the one hand extreme austerity, and on the other undue indulgence. Thus the light dawned on him, and he stepped forth a free man. The way for others to arrive at this condition, for it is open to all, is by the eightfold path, which Mr. Rhys Davids has so well explained in his writings. This is the great rule of conformity exhibited in the Sutta.

The Suttas which follow this are very interesting, but not of equal importance with the two we have named. In fact, notwithstanding their place in the Sutta Pitaka, they seem to bear the stamp of a later line of thought. The idea of union with Brahmā, for example, as we find it referred to in the 'Tevigga Sutta,' seems to be of a later date than the origin of Buddhism or even of the primitive Suttas, if, at least, we are to understand by Brahmā or Brahman "the first cause, the highest self, emotionless, infinite, absolute." But altogether there is some confusion in this matter. We cannot understand how it can be proved that the Brahmā of the Buddhists is a different being from the Brahmā of the non-Buddhists. They both were supposed to be creators of the world. And it is difficult to understand how the argument of seeing Brahmā face to face could be reasonably employed if this Brahmā were really "emotionless, infinite, absolute."

Mr. Rhys Davids is so careful in his statements that we regret to find him committed to the conclusion that (to him, at least) "there does not appear to be the slightest evidence of any historical connexion between

the two literatures of Buddhism and the New Testament." It is too soon to draw a hard-and-fast line of this sort. We must wait till we know all that Buddhism became; but if there was "no borrowing on the one side or the other," and if the resemblances which we already can trace are "due solely to the similarity of the conditions under which the two movements grew," then we do not see how to avoid the conclusion that the conditions under which Christianity grew—viz., the conditions which are sometimes called *superhuman*, or, in other words, the conditions attaching to a direct Divine interference—must be referred to the growth of Buddhism also. This is a conclusion not likely to please all parties.

*Matabele Land and the Victoria Falls: a Naturalist's Wanderings in the Interior of South Africa.* From the Letters and Journals of the late Frank Oates. Edited by C. G. Oates, B.A. Maps and Illustrations. (C. Kegan Paul & Co.)

HAD not a premature death cut short his career, Frank Oates might have taken a place amongst the leading African explorers. The care with which he mapped his route, the untiring energy which he devoted to the collection of specimens of natural history, and the dogged perseverance which he exhibited when it was a question of carrying to a successful issue a plan once formed,—these all promised great results for the future.

It was in April, 1873, that Frank Oates first set his foot upon the soil of Africa. Five months later he had reached the miners' camp on the Tati, beyond the frontiers of the Transvaal, firmly resolved to advance north to the Zambeze, and, if possible, beyond it, into a region at that time a complete blank upon our maps, and since only lit up very faintly by Mr. Selous's hunting trip towards Lake Bangweolo. Fate appeared to have set her face against the realization of the young explorer's plans, but he persevered. Thrice he started for his goal, thrice he was forced to turn back, either from want of carriers or through one of those mishaps to which the explorer of a wild country is ever exposed. It was only on the 3rd of November, 1874, that he was able to make a final start; and on the first day of the new year—a day, he tells us, "never to be forgotten"—he beheld the glorious falls which he had travelled thousands of miles to see, and felt compensated for the hardships to which he had submitted. But this was the climax of his career. Five weeks later the dreaded African fever held him within its grasp, his enfeebled frame was unable to cope with the foe, and far from home, but in the midst of that wild nature which he so much loved, he found a last resting-place—one more sacrifice to the zeal for African exploration which has taken so strong a hold upon the generations of the nineteenth century.

The story of these travels is told in an unaffected style in the letters which Frank Oates sent home to the members of his family, and in fragmentary notes jotted down in a journal. Of things actually new we learn nothing, for Frank Oates scarcely ever left the beaten tracks; but he conveys

to us a very fair notion of what the traveller in South Africa has to expect. The seeker after picturesque scenery will rise from a perusal of these pages with a conviction that nearer home his search is likely to prove more remunerative than in a country described as "sadly dull and monotonous," whilst sportsmen will understand that they will have to travel hundreds of miles before lions, elephants, and other noble game come within the range of their rifles.

Very severely does the young explorer judge the people who inhabit the region he traversed. Of his own countrymen at Pretoria he says:—

"I fear the English who are here are a bad lot, with few exceptions. One man who cheated me I asked if he had a conscience. He replied that no one here had them."

In justice to these traders it should, however, be stated that the most serious charge brought against them is this, that they pay the Boers 15s. a muid for mealies, get these mealies ground for 2s. 6d., and then sell the flour for 25s.—a profitable transaction, no doubt, but one which no commercial man would look upon as illegitimate.

The Boers are "really only one degree better than Kafirs," and these latter are described as positively "loathsome."

"It is impossible to get on with Kafirs and Hottentots without severity. Kindness is thrown away upon them, and makes them worse than they are. I believe I shall have to give the latter method up altogether, and resort to castigation, which is an alternative I don't like. They are, almost to a man, dishonest, lazy, and impudent."

Speaking of the Matabele, he says:—

"The Kafirs, as a nation, I abominate, and not without good reason. The amount of pride you must pocket when sojourning amongst these scantily dressed gentlemen is something not to be forgotten. I don't know whether their condescensions or aggressions are the more difficult to bear with patience."

But worst of all fare the Christian Bamangwato of Shoshong, whose king Sekomi is somewhat unscientifically described as a "hideous old nigger."

"It seems next to impossible to convert the natives here to Christianity, though a good many of them profess it. The worst of it is that when they get so far converted as to wear 'continuations' they become incorrigible thieves and drunkards. I always infinitely prefer the raw unconverted heathen for my own use, and every one else that I know does the same."

We cannot help thinking that passages like these were penned in moments of irritation, and that had Frank Oates lived to write his own narrative he would have shown greater forbearance with the faults of his black and copper-coloured brothers. Indeed, in one of his letters, which, rather unfortunately for our argument, bears a date anterior to that of the quotations given above, he speaks of the Matabele as "good-natured and jovial, and able to understand a joke." Their king, at all events, although he rules his subjects with an iron hand, and feels no compunction in taking the life of a man for making an unwelcome "suggestion," has always proved himself friendly to his white visitors. Whilst Frank Oates was in the country meat was rather scarce there, owing to the "red fever," a cattle disease imported from Natal, yet rather than his white men should eat fish, which the people hold in utter abomina-

tion, the king would supply meat at some sacrifice to himself.

"Fairbairn (a European trader) says they used, when they wanted meat, to rig up a dummy fishing-rod and march off with it, taking care to pass in sight of the king, and the moment he suspected fishing he would send them a large piece of meat."

Permission to hunt is readily granted to real sportsmen, but not to Boers, who "shoot everything, big or little, on the principle that all's fish that comes to the net." The king

"never objects to people who are in the country hunting for meat. However, he is down on you if he sees any ostrich egg-shells lying on the breakfast table, and asks how you can expect to get feathers if you eat the eggs. He is also very sensible in his denunciation of killing cow and young elephants, the ivory of which is scarcely worth taking."

The natural history collection of Frank Oates is described, illustrated, and fully discussed in five appendices, which confer a more than ephemeral value upon this record of explorations. The scientific world owes a debt of gratitude to the family of Mr. Oates for having placed his valuable collection in the hands of specialists so competent as Profs. Geo. Rolleston, D. Oliver, and J. O. Westwood, Dr. A. Günther, and Mr. R. Bowdler Sharpe. Although only a few species have been added to the Fauna of Africa, the labours of the lamented young explorer have shed light upon the geographical distribution of birds and insects. The illustrations which accompany these reports, as well as the narrative portion of the volume, are of a very high order of merit. Most of them are from sketches by Frank Oates and his brother William, and they have been most successfully rendered by Mr. Kaufmann, Messrs. Hanhart, Mr. Whympere, and others. A fine portrait of Frank Oates, by Mr. Francis Holl, faces the title-page.

*Tales from Indian History: being the Annals of India retold in Narratives.* By J. Talboys Wheeler. (Thacker & Co.)

MR. WHEELER has had special opportunities for the study of the history and present condition of India. During his career in that country he had access to most of the records relating to it, and he gained practical experience as to the way in which it is governed through filling the posts of Assistant-Secretary to the Government of India in the Foreign Department and Secretary to the Government of British Burma. These opportunities he has utilized in the production of several well-known works on Indian history; but his name is principally associated with his able analysis of the great Sanskrit epic, the Mahabharata, which appeared in the first volume of the 'History of India from the Earliest Times,' published in 1867. The present volume may be described as a series of selections from the author's previous works, amplified here and curtailed there, with a view to rendering them more attractive to the general reader. Its chief aim is the laudable one of interesting the people of England in the history and condition of India. It professes to do for that country on a small scale what Sir Walter Scott did for Scotland in the 'Tales of a Grandfather,'

"whilst telling such facts as every Englishman ought to know about India, and which have hitherto been spread over bulky and voluminous publications, and in many instances have not been published at all." The scope of the work as thus set forth is large, and it can easily be imagined how difficult the task of curtailment must have been to one possessing such a vast stock of materials as Mr. Talboys Wheeler. So far as brevity is concerned, he may be said to have accomplished his task only too well. In the small space of 272 pages of a duodecimo volume we have analyses of the Mahabharata and Ramayana, and an epitome of the history of India from the Mohammedan invasions in the tenth century down to the present time.

The history of India is so replete with romantic elements, and its practical side is at times so intricate, that it is doubtful if Mr. Wheeler was wise in endeavouring to accomplish his twofold object in such a small space. The result has been that the romantic passages have been shorn of the minute details necessary to give them their full share of interest, and that the practical history has resolved itself into little more than an enumeration of colourless facts. We are told but little, for instance, about the Rajputana chivalry; the romantic story of the love of Jehanghir for Nurmahal is dismissed in half a page; and we get but a faint idea indeed from the chapter on Aurangzeb of one of the most remarkable careers, and "one of the best sustained and most ably conducted intrigues for a throne, in all history." Some idea of the sketchy character of the book may be gathered from the fact that, whereas the Mahabharata is more than seven times as long as the Iliad and Odyssey put together, Mr. Wheeler's present analysis of it occupies only twelve pages. The best chapters in the book are those on the court life of the Great Moghul at the time of the mission of Sir Thomas Roe as ambassador from James I., and those on the social life of the natives, about which so little is known to the general reader. On the whole, Mr. Wheeler may be said to have produced an eminently readable book, and one which will be found useful as an introduction to a more detailed study of Indian history.

*La Hollande à Vol d'Oiseau.* Par H. Havard. Eaux-fortes et Fusains par M. Lalanne. (Paris, Quantin.)

THE characteristic fine printing and good illustrations which distinguish nearly all the publications of M. Quantin appear in this handsome volume, the latest work by the able and brilliant author of 'La Hollande Pittoresque,' 'La Terre des Gueux,' and similar descriptive geographical publications, as well as of the more valuable 'L'Art et les Artistes Hollandais,' which we have reviewed with profit and pleasure, 'La Faience de Delft,' a curious and readable book, and the more popular 'Les Merveilles de l'Art Hollandais,' the title of which is its just description. M. Havard is always fortunate in selecting titles, but that which distinguishes the present work is, perhaps, the happiest of all he has chosen. The book certainly gives the impres-



sions which are appropriate to a bird's-eye view of an enormous superficies of history, biography, topography, and geography. The survey taken and the notices collected were comprehensive and discursive, but they are due to what is indeed a "vol d'oiseau," obtained from a very considerable elevation above the earth. Details are not visible to any great extent, and the general aspect, including broad and characteristic masses of form and local colour, the leading historical reminiscences, performances of great personages, causes of great catastrophes, and the like fall in big, effective bulk and masses not easily disintegrated. In this case it is obvious that the bird flew swiftly and on high, taking a very comprehensive view, so that the result of his flight is a popular, picturesque, and sketchy guide-book rather than a history, even of the most superficial kind. Nevertheless, the author succeeds in giving lively notions of innumerable things, actions, men, and events concerned with Holland in times past. The sleepiness of the Dutch of our time, whose principal business has satirically been said to be that of cutting off coupons, is well depicted here. There is not a paragraph in the volume relating to the political energy of the modern Dutch, although their commercial activity, "economy," and past history and achievements are duly honoured and very spiritedly described. A lively horror of "pangermanisme" is well marked in the text of the writer of 'Les Frontières Menacées,' the second part and complement to the 'Villes Mortes du Zuiderzée,' which latter book has had one deplorable effect in "opening up" those places to floods of tourists, and may cause them to be defaced by hordes of "sandwich-and-bottle excursionists"—that last sad fate of whatever is beautiful and old.

The plan of the book is extremely convenient for tourists and such inquirers as those for whom the text is designed. The division of the chapters allows each place to be described under its own name, so that, beginning with Maestricht and proceeding "par gradations et non par contrastes," the author, in company with the capital draughtsman and distinguished etcher M. Maxime Lalanne, leads us over land and water by Roermond northwards, after having taken note that Brother Romand—a Dominican who built, or rebuilt, the fine bridge at the former place—was employed to construct the Pont Royal at Paris. We have a pretty sketch of the Romanesque apse of the church of St. Servais, than which, let us say in passing, there is nothing so fine of its style and date, and so far to the west, except the noble Cathedral of Tournay, which, in the apsidal ends of its transepts and the group of gigantic towers that give ineffable dignity to its bulk, is among the finest Romanesque buildings in the world. At Tournay, however, the east end gave place centuries since to a vast and fairy-like choir of extreme lightness, which, although less of stone than glass, and of complete apparent frailty, is standing as it was built in the fifteenth century. Of the Pays Wallon it is said, *pace* Prince Bismarck, that it "reste ce qu'il était à l'origine, un pays Gaulois par excellence"; and, strange though it may seem, it is presumed that the people do not desire to change their language or lose their

nationality. It may be that such feelings as these find expression in the doubts of archaeologists who deny that, except, perhaps, the narthex, any portion of St. Servais' is due to the age, much less to the authority, of Charlemagne. It would be safer to assert that St. Servais was not a German. Authority in the place was, unhappily for Maestricht, claimed equally by powers which were never German, the Dukes of Brabant and the Bishops of Liège, the latter as heritors of the saint. After innumerable discussions and much quarrelling, the powers agreed to divide the town: new comers had option as to their rulers, "les autres suivaient la condition de leur mère." Of the double staircase which gives access to the interior of the Hôtel de Ville of the town, one *escalier* was reserved for the deputies of the bishop, the other for those of Brabant, and they marched up to the perron with the utmost gravity and mingled in the grand vestibule. Our experience of the "vin Bourguignon" which furnishes the tables at Maestricht is by no means so favourable as that of M. Havard.

Between Maestricht and Roermond is the big village Maeseyck, which is said to be the birthplace of Van Eyck, but of which it was somewhat bold to assert that it is the first cradle of Flemish painting. At Roermond we find the beautiful "Munster" de Roermond, in which remains a noble tomb bearing the recumbent statues of Gerhard, Count of Gueldres, and his wife, Margaret of Brabant. Of these tombs, which are among the finest of their kind, take the following, from p. 19, as a specimen of M. Havard's mode of description and his fine appreciation of art:—

"Leur tombeau consiste en une table de marbre noir supportée par douze colonnettes à chapiteaux dorés. Sur cette table de marbre, les statues du comte et de la comtesse, restes précieux de la sculpture du XIII<sup>e</sup> siècle, sont étendues côte à côte, la tête doucement posée sur un coussin doré. Leurs physionomies sont saisissantes d'expression. Leurs yeux sont à peine clos. Leurs traits calmes, placides, recueillis, respirent l'honnêteté, la bienveillance et une sorte de douce béatitude. La lèvres supérieure du comte, qui déborde légèrement sa lèvre inférieure, la fossette de son menton, la rondeur de ses joues, esquissent un sourire comme si le bon seigneur, au moment de s'endormir pour toujours, avait été assailli par un de ces rêves couleur de rose, qui sont la douce consolation des vivants. La comtesse, elle aussi, presque souriante, semble, comme son noble époux, se reposer doucement d'une vie saintement remplie. Tous deux sont dans leurs plus beaux atours; lui, vêtu d'une superbe robe bleue et d'un manteau vert rejeté en arrière, n'ayant point l'épée au côté, à quoi bon?—mais une lourde escarcelle, utile précaution, quand il s'agit de bâtir des monastères ou de doter des abbayes. La comtesse est habillée de blanc, avec un manteau doré, la figure encadrée par une cornette à mentonnière. Tous deux ont les cheveux dorés, et portent un gros médaillon au cou. C'est là certes un des plus beaux mausolées de ce temps, qui soient dans toute cette partie de l'Europe."

It is doubtless true that these sculptures deserve so much praise, and their value is not decreased by the rarity of monumental sculptures in the Low Countries, as to which rarity the French have something to answer for. In one hundred and thirty years unfortunate Roermond was besieged seven

times, twice by the French. On the first of these occasions, as M. Havard tells us, the invaders introduced "l'usage de la pipe," much to the disgust of the bishop, who issued a special mandate to his clergy, who had "taken to smoking" with a vengeance, forbidding them to smoke. It is known that Bossuet forbade his clergy to take snuff in church because he was resolved to "exterminer cette incécence scandaleuse de la maison de Dieu."

M. Havard pursued his journey past Venlo—famous for the use of bombs, by which more than half the town was burned in 1588—Bois le Duc, Utrecht, Zutphen, Groningen, Hoorn, and Alkmaar. He gives a terse description of the Zuider Zee and the Nieuwe Diep (as if he had never been there before!) until he brings us to Amsterdam, Haarlem, the Hague, Delft, Rotterdam, Dordrecht, Breda, Walcheren, and Veere, and finally leaves the country at Flushing. In the course of this long and devious journey our author says not much about pictures, of which other works of his have displayed great knowledge of the painters' histories; but he is more attentive to public buildings, churches, *hôtels de ville*. At Leeuwarden we notice a delicate drawing by M. Lalanne of 'La Tour Penchée,' the inclination of which rivals that of the Leaning Tower at Pisa. At Alkmaar we have a humorously exaggerated account of the cow worship which prevails there, of the temples which are erected in honour of these rivals of Apis, their "magnificent and incomparable tables," and the grief which follows the decease of the object of the cultus. At Amsterdam we meet with one of the most characteristic pictures of the volume, such a one as met Rembrandt's eyes. After speaking of the repute of the Jewesses of that city as among the most beautiful of their tribes, we have the following on p. 226:—

"Il n'est point nécessaire d'errer longtemps dans le voisinage de l'Eglise de Moïse et Aaron pour revenir à une appréciation plus normale de leurs mérites. Ce qu'on voit, dans ce court espace de terrain, de gens chassieux, teigneux, pouilleux et malpropres, est incalculable. Ce qu'on y remarque d'yeux pleurards et de cheveux crépus n'est certes pas fait pour exciter de grandes admirations. Les femmes elles-mêmes participent de cet aspect repoussant. Leur embonpoint suspect, leurs figures boursoufflées par une graisse malsaine, le faux tour de crin ou de soie sous lequel elles dissimulent leurs cheveux desquelles sont mariées, tout en elles excite la repulsion. S'il est de belles Juives à Amsterdam, ce n'est pas au quartier juif qu'il faut venir les chercher. Malgré cela, la Jodenbreestraat, la Vlooijenburgerstraat, ou rue aux Pucés, l'Uilenburgstraat, ou rue aux Hiboux (jolis noms pour de pareils repaires), méritent que nous les visitons en détail, car, dans leur désordre répugnant, elles sont bien les plus pittoresques de la ville. Rien ne peut, en effet, donner une idée des vociférations étranges, des cris rauques ou stridents, des interjections gutturales poussées par les trois cents marchands qui se sont installés au milieu de ces rues favorites, y campent, y vivent, y mangent, y boivent, y font leur cuisine, et y coucheraient si on les laissait faire. Rien ne peut donner une idée de la cohue qui les entoure; car, pendant que ces virtuoses de la camelote s'égosillent à vanter les choses inconnues, défraîchies humaines et comestibles douteux, qui composent leur étalage [*sic*]. Pendant que les frituriers odorants et les marchands foie de bœuf, de betteraves confites, ou de poisson séché, luttent d'éloquence aigre et piaillarde avec les

commères aux faux cheveux, qui se font leurs clientes; accoudés aux fenêtres, étalés sur les perrons, échelonnés sur les escaliers, jouissant du spectacle de la rue, aspirant les nauséabondes senteurs du ruisseau, une multitude de femmes, de filles et d'enfants sales à faire peur, crasseux, pouilleux, les cheveux emmêlés et couverts de haillons, grouillent, en haut, en bas, à droite, à gauche, et font de ce quartier unique un des tableaux les plus extravagants qu'on puisse voir. Ne cherchez plus maintenant où Rembrandt a puisé les types surprenants dont il a émaillé son œuvre, ses mendiants dépenaillés, ses fantastiques rabbins, ses étonnants docteurs de la loi. Ils sont tous là autour de vous, courbés en deux, la tête branlante, le corps mal d'aplomb, l'œil cauteleux, la bouche souriante, et passant leurs doigts crochus dans leurs longues barbes mal-propres. Tels ils étaient de son temps, tels ils sont demeurés. Et pour les pourtraire sur le vif, le peintre n'avait point grand chemin à faire, car voilà la maison qu'il habita aux temps heureux de sa vie tourmentée."

In giving a terse account (p. 242) of the draining of the Lake of Haarlem M. Havard might as well have said that this tremendous engineering feat was accomplished by an Englishman. In describing the tomb of Engelbert II. of Nassau and his wife, Mary of Limburg, in the church at Breda, our author ought to have given the date of that very remarkable monument, the design of which merits its popular ascription to M. Angelo, although the execution is far beneath an Italian standard. The motive of this design was reproduced in a less effective and bold manner for the monument of Sir Francis Vere in Westminster Abbey, of which there is a cast at South Kensington, where we should like to see a cast of Count Engelbert's monument, with its four stately kneeling figures of knights in armour, intended for Cæsar, Regulus, Hannibal, and Philip of Macedon, who bear on their shoulders a great slab of marble, on which lie the arms and armour of the count. A somewhat similar monument, designed by P. de Witte to commemorate the Emperor Lewis the Bavarian, in the Frauenkirche at Munich, was erected in 1622, and still illustrates the ruling idea of the tombs at Breda and Westminster. Students will not fail to think of the famous tomb of Maximilian at Innsbruck, with its attendant statues of kings and warriors.

#### HISTORICAL AND ANTIQUARIAN PUBLICATIONS.

*Eighteen Centuries of the Church in England.* By the Rev. A. H. Hore, M.A. (Parker & Co.)—This is a respectable compilation by a fairly well-read Anglican clergyman, and is a useful book for people who have no time to go deeply into the study of history and who yet desire to be acquainted with the leading facts, so often distorted by extreme partisans on one side or the other. Mr. Hore does not pretend to any original research, but he has taken some pains to "read up" his subject, and has trusted for his authorities to writers who, for the most part, are deserving of credit. The result is a readable *résumé* of the history of the Church of England, from the first planting of Christianity to the present time, such as is to be met with in no more convenient form. No similar work has, in fact, been attempted hitherto by any writer, lay or clerical. No one will be likely to use the volume for examination purposes; and, if not a scholarly production, it is, at any rate, a fairly impartial and domestic sort of book—admirable for family reading and for placing upon the shelves of school and parish libraries; free from vulgarity, exaggeration, and violence of language.

It is divided into seven "parts": (i.) The British Church; (ii.) The Anglo-Saxon Church; (iii.) The Anglo-Norman Church; (iv.) The Anglo-Roman Church; (v.) The Church of the Reformation Era; (vi.) The Church of the Protestant Era; and (vii.) The Church of the Present Day. Perhaps the last part, which occupies about one hundred pages, is the most useful and the most carefully executed. The reader will find in it a very readable sketch of what has been going on inside and outside the Church of England during the last half century; inside, in the way of moral and religious revival—outside, in the way of missionary and educational activity. There is a sufficiency of detail and statistics to satisfy the demand for facts, and yet the narrative is not interrupted by a mass of figures, which never convince and always repel. Mr. Hore's book certainly supplies a want, and supplies it, on the whole, satisfactorily; and we are none the less disposed to welcome it because it is the work of a clergyman and not of a professional *littérateur*. When his book reaches a second edition, as we trust it may, Mr. Hore must correct a slovenliness of style which now and then betrays him into expressions that have little or no meaning, as when he says that his object is "to lay before English Churchmen an unbroken narrative of their Church from its commencement to the present day," or when he talks about "the threadbare subject of Rationalism"; but, on the whole, Mr. Hore's volume must be regarded as a success, and will almost certainly be pronounced to be so by the reading public.

*The History of the Parish of Bitton, in the County of Gloucester*, by the Rev. H. T. Ellacombe, F.S.A. (Exeter, privately printed), is diligently compiled and richly illustrated. The district it describes was once included within the circuit of the extensive forest of Kingswood, in the southern part of Gloucestershire, but is now chiefly an open pastoral country, with villages and churches. The chase belonged to the kings of Wessex, at whose palace at Pucklechurch, close by, it will be remembered, Edmund, the successor of Athelstan, was assassinated by Leolf the outlaw (A.D. 948) while seated at a feast. In the reign of the Confessor, Bertune, on the southern border, was held by two freemen, who rendered annually 9*l.* 2*s.* and 3,000 loaves for the king's hunting dogs. In 1213 disafforestation was commanded by Henry III., and all persons with privileges within the forest were allowed to fell and sell timber and make parks without let or hindrance from the verderer. Even so late, however, as the forty-first year of Elizabeth the trees were numerous, for an action was brought against Thomas Chester, Esq., for intrusion on the royal chase and felling 1,000 oaks. In 1651 the woodland sheltered from 1,500 to 2,000 deer, all of which were destroyed during the interregnum by the lawless depredators of the neighbourhood. The chase was in 1670 restocked with 5,000 deer by Sir Bayham Throckmorton, who obtained by royal licence sixty years' lease of the forest land. Mr. Ellacombe, in tracing the history of the various manors, has not forgotten the moral, or rather immoral, condition of the people. Notwithstanding the labours of Whitefield and Wesley, the Kingswood district was, as late as 1811, so infamous for its giving security to thieves and housebreakers, that an association was formed for the suppression of these desperadoes, who were the terror of the surrounding parts. The most notorious characters of the gang were the family of Benjamin Caius; and the venerable author of this work (who confesses to have reached his ninety-first year) tells us that one of the earliest funerals he conducted when a curate was over the body of Benjamin Caius, who in 1817, at the age of twenty-three, was executed at Gloucester for burglary. Also "the eldest son George was transported for life for housebreaking; Thomas and Benjamin were executed for burglary; Thomas, Joseph, and Samuel transported for burglary; James, a

grandson of old Benjamin, executed for murder; Francis and Thomas, grandsons, transported; other descendants transported or executed; three daughters had their respective husbands executed or transported." The church of Bitton, of which there is a good description, with numerous engravings of details, is an interesting combination of styles, and includes in its earliest features some Anglo-Saxon work. The book as a whole deserves honourable mention as a solid piece of topographical scholarship.

Among the fraternities of the Middle Ages the Merchant Taylors held an honourable position. Mr. F. F. Fox deserves much credit for rescuing from the perilous and obscure condition of M.S. originals the contents of *Some Account of the Ancient Fraternity of Merchant Taylors of Bristol* (Bristol, Wright & Co.). In his interesting preface the editor shows, from the primary constitution of the guild and from the minute regulations having a religious motive, how essentially the ecclesiastical element penetrated the society and saturated its whole form. He also comments upon the jealous care with which the ecclesiastical and religious aspect of the brotherhood was suppressed at the Reformation, and only its secular character maintained. Mr. Fox's book is stored with so much curious and important original material that it is a pity to have limited its issue to only fifty copies, as stated on the title-page.

In *Some Account of the Oldest Plans of Bristol* (Bristol, George & Son), Mr. William George sets an example for zealous explorers of other of our old cities by publishing fac-similes of the earliest maps of Bristol, the first known being of A.D. 1480. It is difficult to overrate the value of ground plans to antiquaries, and all intelligent people are antiquaries in these days; and when, as in the present instance, a good explanatory text is added, there is a twofold indebtedness to the editor.

*Bedford and its Neighbourhood*, by Mr. Dudley G. Cary Elwes, comes to us from the *Mercury* Office at Bedford. The preface to this useful little book informs us that it has been compiled for the use of the visitors who attended the meeting of the Royal Archaeological Institute at Bedford. We doubt not that the archaeologists found it useful, but it will be a mistake if others who are in no sense antiquaries draw the conclusion that it will not be of service for the more ordinary purposes for which a guide-book is required. Mr. Elwes is no novice in topographical compilation. He evidently knows where to look for information, and what sort of facts to insert in a small book. It may be very true that all knowledge is important, but it is equally certain that much of the information which we come upon in ordinary guide-books is very much out of place. Many things which we should value highly in a county or town history which is meant for the library table are mere impediments when printed at length in a book which is intended for the pocket. A local guide should be in readable type, and should tell us what is to be seen and so much of past history as will make the visible things intelligible. This Mr. Elwes's little book does. Extreme care has evidently been used in consulting authorities, and, with the exception of a few poetical quotations, there is hardly anything in his pages that has not a direct bearing on his subject. The descriptions of the churches seem to us extremely well done, and with an almost total absence of the painfully technical terms which some people think it so needful to employ. The manorial history of almost every parish is given in a few sentences. This is a useful feature, as it will furnish the student with a clue by which he may find much more information, both in print and manuscript, should he desire it. In the description of the house of the Grey Friars at Bedford we are told that "one quene Elenor" was buried there, and that a crowned figure of her was formerly to be seen on her sepulchral brass. The statement is taken from Leland, and Mr.



Elwes not unnaturally asks, Who can this queen have been? We are not sure that Mr. Elwes is right in thinking that there were once two churches at Houghton Conquest. There may have been, but unless positive evidence, either of visible remains or records, can be produced, it is safer to doubt it. The fact that the place had two rectors is no proof whatever. Dual rectories were, of course, uncommon, but several such exist at present, or have existed until recent times. We believe that Malpas in Cheshire, Blidworth in Nottinghamshire, and Leventon in Lincolnshire are among the number.

The *Wiltshire Archeological and Natural History Magazine*, August, 1881 (Devizes, Bull), opens with a paper on Stonehenge and Avebury, in which Dr. Phené brings the results of extensive researches among hitherto undescribed monuments in the islands of the Mediterranean, like in character to those in Wiltshire, to bear upon the possible origin and meaning of the latter. His conclusion that Stonehenge was a temple of an early immigrant race who brought their ideas of construction from the south of Europe may perhaps find readier acceptance than his appended theory that the Romans took the trouble to restore and augment the same temple for the sake of conciliating a conquered people. Canon Jones's contributions, 'On Cathedral Life and Work at Sarum in the Olden Time' and 'On the Consuetudinary of St. Osmund,' are worthy of more attention than they can be expected to gain in a provincial publication. It may surprise many who only understand our cathedral system by the lax duties and easily earned stipends of modern chapters to find what an exact organization was the capitular body of the mother church of the diocese in medieval times, when every wheel in the machinery must be in activity, from the bishop down to the vicars choral, of whom there were at one time at Sarum no less than fifty-three. The work of the secular clergy was to evangelize the wide district of which the cathedral church was the centre, for "attendance on cathedral worship was no more the whole duty of a canon than the performance of divine service is the whole duty of a parish priest." 'On Devizes Castle,' by Mr. Tom Burgess, and 'On the Succession of the Abbesses of Wilton,' by Mr. J. E. Nightingale, are in worthy companionship with the papers we have named, which is high praise.

Mr. D. Davis's monograph on *The Medieval Jews of Lincoln* (in the *Archeological Journal*) is the result of his researches amongst the Jewish deeds called *Shetar*. It is very well put together, although not free from mistakes. The name "Vines" for instance, is probably in the charters *Vines* (in Hebrew *Hayyim*). It is not certain at all that the Benedict (*Berechiah* in Hebrew) of Lincoln is the same as is quoted in the 'Thosapthoth' to the Pentateuch (not in the marginal annotations of the Talmud). Shocking, too, is his transliteration of Hebrew titles, as, for instance, "Rav" for *Rab*, "Nodiv" for *Nadib*. To facilitate the identification of Jewish names in the vernacular with probable quotations in Hebrew documents, Mr. Davis ought to have mentioned that "Deulecresse" means Gedaliah, and that "Milo" is an abridged form of Samuel. "Muriel" is identical with Morel, the vernacular name of Samuel of Falaise.

We have to acknowledge the receipt of the third volume of the *Hanserecense*, edited by Freiherr von der Ropp for the *Verein* for Hanseatic history. The volume deals with the internal and external circumstances of the Hanseatic League. It opens in 1443, when the efforts of the princes to crush the cities threatened to change the face of Germany. Those were also the days of "reciprocity," and England was eagerly demanding for her merchants the privileges which the Hanse towns enjoyed in England. When negotiations failed the English swooped down on a fleet including fifty Hanseatic vessels near the Isle of Wight, and a rich English

merchant vessel with an embassy on board was seized by the Lubeckers. Internal troubles and the defeats in France made English policy very unstable at the time. The whole volume may be commended to students of history.

#### OUR LIBRARY TABLE.

To those who do not know that there exists a great mass of literature on the subject of postage stamps, *The Postage and Telegraph Stamps of Great Britain* (Sampson Low & Co.) must seem to be one of the most astonishing works ever written. It is an excellently printed book of 384 pages, by Mr. Frederick A. Philbrick and Mr. William A. S. Westoby, who have compiled it at the request of the Philatelic Society of London. It is no exaggeration to say that few books of science are written with greater accuracy or in better style. The original authorities are quoted with scrupulous care, and no labour has been spared in searching for them. The authors speak of the "science" of philately with the utmost gravity, but they do not condescend to say what may be its object. It is noticeable that "all rights of translation and reproduction are reserved," an announcement which indicates (what is the fact) that the science is pursued abroad. There is, indeed, a reference to the *Timbrophile* for 1868 and to one or two other French publications on the subject of postage stamps. It is possibly a question whether the science should properly be called philately or timbrophily. It is, we believe, also styled in some English works timbriology. The present book is furnished with more than one hundred illustrations, which are, as a rule, extremely well executed. The ignorant may presume to ask to what purpose is this waste of energy and industry; but a science which has existed for twenty years has, perhaps, passed the period when it might be called upon to justify its existence. After perusing this elaborate work the reader can hardly reach any limit in imagining what the writers' zeal might have accomplished in more obviously useful fields of labour.

MESSRS. G. H. JENKINGS and W. S. JOHNSTONE, the compilers of *Half-Hours with Greek and Latin Authors* (Horace Cox), have collected a great number of translated extracts from nearly all the classical authors of note. No name that the unlearned are likely to be interested in is omitted except Menander. The passages selected also are fairly typical, except those from Cicero and Tacitus. There is nothing here to show that the latter was the historian of the Caesars, or that the former was an orator. The renderings are, as a rule, very poor. One extract from Lord Derby, one from Prof. Conington, and two from Mr. Frere are almost the only representatives of the better modern translations. The rest are taken generally either from very old versions, such as those of Dryden, Rowe, Francis, Spelman, and Cary, or from the familiar productions of Bohn's classical Muse. Thus Thucydides dedicates his book to the public "as an everlasting possession, and not as a contentious instrument of temporary applause"; and Virgil invokes the Muses,

at whose fane,  
Tranced by deep zeal, I consecrate my strain.

Many of the old verse translations no doubt have an interest of their own, but they are generally ill suited to inspire the ignorant with enthusiasm for the great originals. Short paragraphs of biography or other introduction are prefixed to the extracts, and these, which are correct enough, are perhaps the most useful part of the book.

*The Church Congress Handbook for 1881* (Walter Smith) has been sent to us. It is by Mr. Charles Mackeson, whose many publications on similar subjects and occasions have made him an authority who may be safely trusted by those who take part in the meeting next week at Newcastle-on-Tyne. The handbook contains everything that

could be wanted: the details of former congresses, a programme for this year, a list of the officers, rules, biographical sketches of readers and speakers, a chapter on Newcastle and its vicinity, and a variety of other useful information.

THE City Council of Cambridge, Massachusetts, has printed in a neat volume, with illustrations, a report of the exercises in celebrating the two hundred and fiftieth anniversary of the settlement of that town, held December 28th, 1880. It contains a poem and remarks by Mr. Longfellow, a poem by Dr. Holmes, speeches made by President Eliot, of Harvard University, and others at the banquet, and letters from Lowell, Whittier, and others. The most important of its contents is, however, an admirable oration by Mr. Wentworth Higginson, in which the historic facts and the reflections appropriate to the occasion are presented in a masterly way. The volume contains pictures of the homes of Longfellow and Lowell and the birthplace of Holmes, with their portraits, and other illustrations of more than local interest.

A *Catalogue of Autographs* of "the most famous princes, generals, statesmen, poets, and scholars of all nations from the fifteenth to the nineteenth century," just issued by O. A. Schulz of Leipzig, contains some valuable rarities. Erasmus, Luther, Kepler, Leibnitz, Lessing, Metastasio, Gellert, Kant, Byron, and Winckelmann are represented in the collection, which also includes letters or historical documents of Tilly, Oxenstierna, Prince Eugene, Peter the Great, Maria Theresa, Kosciusko, and Queen Elizabeth of England. Several of the autographs have rare portraits attached. The document of Elizabeth is accompanied by Crispin de Passe's picture of the year 1592. A letter from Luther to John the Steadfast, in German, is subscribed "Donrsts nach S. Martini, Unterthenigst Martinus Luther, D." A letter from Kant, dated Königsberg, June 8th, 1781, covering three sheets of paper, announces the epoch-making event of the publication of "meiner 'Kritik der r. Vernunft,'" which, he says, has been thoroughly thought over for several years, but only in a short space has been brought into its present form upon paper. The latter fact, he observes, may have caused some few negligences, and a degree of over-hurry in the manner of writing. Nevertheless he declares himself "boldly convinced that this book will lead into a new road," and also "that the doctrines laid down in it may hope for a stability (*beharrlichkeit*) which one has been used hitherto to deny to all metaphysical attempts."

WE have on our table *Turkish Life in War Time*, by H. O. Dwight (Allen & Co.),—*Days Afoot and European Sketches*, by J. Baker (Simpkin),—*Life of the Rev. Rowland Hill*, by E. W. Broome (Cassell),—*Autobiography of Dr. Gheist* (Edinburgh, Livingstone),—*First Historical Reader for Standard II.*, edited by T. Morrison (Gall & Inglis),—*Second Geographical Reader for Standard III.*, edited by T. Morrison (Gall & Inglis),—*Political Economy Reading Book*, by R. H. I. Palgrave (National Society's Depository),—*Bibliographia Græca*, by F. A. Paley (Bell),—*A Guide for Classical Entrance Scholarships*, by S. H. Jeyes (Oxford, Thornton),—*A Guide for Honour Classical Moderations*, by L. R. Farnell (Oxford, Thornton),—*Láoidh Oisín air Thír Na N-og* (Dublin, Chamney),—*Sylvia's Book of New Designs in Knitting, Netting, and Crochet* (Ward & Lock),—*Sylvia's Illustrated Embroidery Book* (Ward & Lock),—*The Cherry and Medlar*, by D. T. Fish (Gill),—*Principles of Modern Hairdressing*, by J. Lichtenfeld (The Author),—*The Mechanism of Sensation*, by T. Dunman (Griffith & Farran),—*The Elements of Economics*, Vol. I., by H. D. Macleod (Longmans),—*Supplement to a Mathematical Treatise on the Motion of Projectiles*, by F. Bashforth (Asher),—*Demosthenes*, by L. Brédif, translated by M. J. MacMahon (Trübner),—*Studies of Modern Mind and Character*, by J. Wilson



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Roland's (A.) The Management of Grass Land, &c., edited by W. H. Ablett, 5/ cl. (Farming for Pleasure and Profit.)  
Sargeant's (G. E.) These Forty Years, and other Sketches, 2/ 6  
Spender's (J. K.) Till Death Us Do Part, 3 vols. 31/ 6 cl.  
Summer in the Life of Two Little Children, by Author of "Lilies of the Valley," cr. 8vo. 3/ 6 cl.  
Weir's (Harrison) Pictures of Wild Birds and Animals, 5/ cl.  
Whitely's (B. J.) Cousin Mabel's Sketches of Character, 4/ cl.  
Wotham's (H.) Flotsam and Jetsam, cr. 8vo. 3/ 6 cl.

## FOREIGN.

## Theology.

- Kleutgen (J.) Institutiones Theologicæ in Usum Scholarum, Vol. 1, 6m.

## History and Biography.

- Dahn (F.) Urgeschichte der Germanen u. Romanischen Völker, 3m. (Allgemeine Geschichte in Eingeladestellungen.)  
Oesterley (H.) Historisch-geographisches Wörterbuch d. Deutschen Mittelalters, Parts 4 and 5, 2m. 40 each.

## Geography and Travel.

- Registrande des Geographisch-statistischen Abtheilung d. Grossen Generalstabes, 11 Jahrg., 12m. 50.

## Philology.

- Kelle (J.) Glossar zu Otfried's Evangelienbuch, Part 6, 6m.

## Science.

- Ecker (A.) Die Anatomie d. Frosches, Part 2, 9m.

- Marey (E. J.) La Circulation du Sang, 18fr.  
Mouillard (L. P.) L'Empire de l'Air, Essai d'Ornithologie appliquée à l'Aviation, 5fr.

## General Literature.

- Benedix (R.) Sammlung kleiner Lustspiele f. Gesell. Kreise, Vol. 2, 6m.  
Brandes (G.) Die Litteratur d. 19. Jahrh. in ihren Hauptströmungen dargestellt, Vol. 1, Die Emigrauentlitteratur, 5m.  
Edmond (C.) Harald, 3fr. 50.  
Markus (E.) Das Landwirthschaftliche Meliorationswesen Italiens, 14m.  
Rigaud (L.) Dictionnaire d'Argot Moderne, 6fr.

## THE PLYMOUTH LEAT.

September 13, 1881.

AN old square building, with Drake's arms sculptured on it, at the head of Old Town Street, Plymouth, was pointed out to me, A.D. 1827, as a conduit retained to commemorate Drake's generosity in supplying the inhabitants with the water which once ran openly through their streets. Every man, woman, and child in the town was familiar with the tradition of its people, and honoured the name of Francis Drake. The Corporation, with power to contradict, nevertheless confirmed the tradition by going annually in state to celebrate the act by first drinking water at the fountain head "To the pious memory of Sir Francis Drake," then wine to the toast "May the descendants of him who gave us water never want wine!"

Among the contemporaneous writers who ascribed the credit to Drake was the Rev. Charles FitzGeffry, to whom Francis Rous, executor of Drake's will, gave the living of St. Dominic. He was a Fowey man, and wrote on the occasion of Drake's death. Westcott, the Devon historian, compared Drake with Hannibal for cleaving a passage through rocks; and pious Thomas Fuller, a man of extraordinary memory according to Pepys, wrote on the authority of Drake's cousin Henry, who was present at his death. The Mayor of Plymouth and his brethren, writing in 1601 to solicit Secretary Cecil's support in a Star Chamber suit, stated that bringing the river Meavy to Plymouth cost Sir Francis Drake, as well as themselves, "a great some of money." That the Corporation did contribute 300l.—which I take to be an insignificant sum relatively—was no secret. I heard of it long ago from a relative, a former mayor of Plymouth.

Though the receiver's account proves an expenditure of 300l. by the Corporation, Drake's account book, if in existence, might prove that his expenditure was three times as much. Still, it is encouraging to learn from Mr. Davidson that the Corporation recorded in their Black Book their grateful sense of Drake's service, and that he positively did help the Bill through Parliament. Mr. Davidson has also supported my view that some artifice was used in framing the Bill.

Before Elizabeth's reign Acts had been passed to restrain tanners from sending down the refuse from their "stamps" to block up the havens of Plymouth and Fowey, and any yachting man frequenting the latter, which was once navigable up to Lostwithiel, knows that his skiff, if caught by an ebb tide, might be grounded for six hours on sand four miles or more distant from Lostwithiel. Tin-streaming was a wealthy and influential industry, that enriched landlords, tenants, and "bounders," who could, and did, set Acts at defiance.

Compared in volume with the rivers Plym and Cad, which poured the tanners' refuse into the haven of Catwater, the Plymouth leat, or ditch—so called in the Act—was but a gutter, which could scarcely carry off the town sewage, much less scour the haven, a task requiring water power in inverse ratio. Any serious attempt to defeat the Bill would have succeeded; landlords had the same jealousies and sympathies as now, and it was only to ask Drake in the House whether his shipping could not water at Oreston on Catwater opposite Plymouth, or if he, a man of science in those days, seriously believed that the leat could scour the haven, or if the Tamar

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could not float down from its Cornish and Devon banks more flour than his ships demanded, to expose the farce.

The Act\* provided for the compensation of landlords, tin-streamers, farmers, millers, and others. What a phalanx of irreconcilables! Could the Corporation's 300*l.* effect this? It was stated that one Forsland, a tin-streamer, was employed to survey the ground between the Meavy (?) and Plymouth, a distance over-estimated at twenty-five miles in the Black Book. Suppose we knock off twenty miles, then five remain. If tin-streamers were in the habit of conveying water this distance to their stamps, every tinner within five miles radius of the starting-point of the lead would have an interest, real or pretended. Any one knowing the value set on streamlets in a china, clay, or tin district will doubt whether 1,500*l.* (300*l.* modernized) would purchase the water-rights over so large an area. Then there are prospective millers and farmers interested in water, and landowners, some of whom stipulated for a supply to be conducted from the lead to their residences, besides the fancy price to be paid for land destroyed.

Drake was the only man of sufficient influence and wealth to overcome the difficulties. That he distributed his wealth freely we may judge from his once holding estates in six counties, and finding lands in but two set forth on his inquisition post mortem. Nearly all the landowners *en route* were his own connexions; such as were not could be silenced by the plea that the lead was for the good of the navy. The lead began on his sister-in-law's land; Harris was his intimate friend and the executor of his will; Hele was connected by marriage; and Maynard, who pleaded for Plymouth in the Star Chamber, was his cousin. When all was arranged, Drake built his mills, which eventually yielded 1,000*l.* a year to Plymouth. He might have stipulated, had he chosen, for free use of the water in perpetuity, with the fee of the sites, and the Corporation would not have denied him. A mercenary man would have taken advantage of such power, for the freehold would have cost him but five or six pounds, if it is true, as contended, that 300*l.* covered all costs. We must conclude with the dilemma, either Drake generously presented 1,000*l.* a year to Plymouth, or he mainly supplied her with water. The nearest solution appears to be that he did very much of both.

H. H. DRAKE.

PHENICIAN, HEBREW, AND CANAANITIC ALPHABET AND NUMERALS.

32, St. George's Square, S.W.

It may be remembered that the *Athenæum* published observations of mine on the Phœnician alphabets, in which were pointed out relations to the primitive system of monotheism, commonly referred to as fetishism and nature

worship. These may have been looked upon as only one of the applications of an external or Turanian origin, so generally accepted by men of science for these alphabets, but they were meant by me to point further.

The letters, say Hebrew, have several properties. Thus **א** is phonetic, as the first letter of the Semitic word which means a house. It is also used as the numeral for two, and so throughout the alphabet. This numeral relation in Hebrew, Greek, &c., is generally supposed to be the result, as in Arabic and some later cases, of the casual position of the letters. As *aleph* is put first, so it makes a convenient 1, *beth* 2, and so on. *Aleph* does not mean 1 in Semitic, nor is *beth* the word for 2.

It occurred to me, as the result of other researches, to inquire whether, for example, "house" may not mean 2 as a law of language, irrespective of Semitic. This proves to be the case, so far as I have materials for examination, with each letter, and it may be stated that, in conformity with the law prevailing in prehistoric languages, the meanings and the numerical values do correspond.

Before going further, it may be noted that these relations are generally those of the first ten digits. **א** is 4, and not 40; **ב** is three rather than 300. Curiously enough, **ג** has a value which is that of the position of **ל**. **י** is not primarily a hook, but the nail of the finger.

The determination corresponds in its nature with that made by me for the Chinese and Mexican zodiac, where the animals' names are those of their numerical position, and it also corresponds with what is to be observed in the Japanese and some other numerals. Originally limbs, animals, weapons, &c., had a numerical or serial value, affording relations of psychological philology, but they may possess more than one numerical value, according to the series in which they are introduced. On the other hand, there is more than one equivalent for a numeral; thus for 4 we have *daleth*, a door, and *mem*, water. On these properties are based the philology, mythology, astrology, and magic of the prehistoric period, such as we see imperfectly represented in the Cabbala.

This Phœnician alphabet must have been selected from Turanian materials to meet two requirements: first, to furnish an object which could be represented by a Phœnician sound, and at the same time to give a numerical value, not simply for arithmetical purposes, as we may assume, but for the relations just referred to, and particularly for divination.

The question naturally arises whether it is possible to trace the Phœnician numerals further than to this vague prehistoric or "Turanian" nursery-ground. If we take "house," 2, simply in the Indian relation, we find various forms—*sam*, *ron*, *nai*, *ura*, *ki*—and these belong to as various nations; but the multitude is indeed great. The confirmation of the general law is abundant, but the precision of the individual case seems hopeless, because we must find a series of languages corresponding with those used in Palestine. Of these nobody, perhaps, but myself has proposed elements, and those published by me are scanty enough.

In the Palestine Exploration *Journal*, in notes on Canaanitic, I pointed to the word Samachonitis or Samakhonitis, a name for the small lake which receives the three head springs of the Jordan. *Sam* is a form for 3 familiar to philologists, and *khona* can be assigned to "river." This is why I then pointed to *sam* or *sama* as the Canaanitic 3, related to Akkad, Etruscan, and other allied families, of which Georgian is a living example. Since that publication my knowledge of Canaanitic has gradually increased, so as to enable me more closely to ascertain the languages connected with its comparative philology and grammar, and likewise words from various sources. My late process, therefore, was to examine *sama*, *sam*, in its linguistic position. As a numeral under this test it corresponds to **ג** and not to **ד**, and

its meaning ought to be "tooth" and "mountain," which it is. In the same way **נ**, elephant, 1; **ז**, house, 2, &c., have been compared.

The result is to obtain a restoration of Canaanitic numerals with the same signification as those of the Semitic alphabet. For a long time the position has been taken by me that the Phœnicians were, in conformity with Genesis, ethnologically Canaanites, and that they must have used originally a Turanian language of the Khita class, before they were subjected to Semitic conquest. When the double names of the dynasty of Saul are examined, as they were by me in the *Journal of the Palestine Exploration Fund*, they show one Hebrew series and one Baalistic or Canaanitic. As put by me, the Canaanitic was a court language for Saul.

The Canaanitic language was either the classic Khita or a dialect so nearly allied that it will give us the wording of the Khita inscriptions. We can now see our way to their decipherment, as yet more obscure than Akkad, but under far more favourable circumstances than Akkad interpretation was effected, and comparable with the transcription of Egyptian. We have better linguistic apparatus for Khita than the Coptic is for the hieroglyphic. Our bilinguals are as yet scanty, but then Cypriote paleography helps us, and lately I have made known for the Khita and the allied languages the great material in the autonomous coins, and in the inscribed and uninscribed gems, &c., Cypriote, Attic, Etruscan, Iberian, and others. Whether the Canaanitic was the Khita or no, a corresponding language existed in India in a group long since named by me as that of the first cultured empire in that region.

As yet no recognizable series of numerals has been found in Khita inscriptions. Of the line series similar to Egyptian, Phœnician, &c., we cannot make out a set with **א**, **ב**, **ג**. One of my first propositions in the determination of Khita was that **א** is the common character for "son." My determination of **א** in the Tarkondemos inscriptions is that of Timmi, Demos, as descendant, which is supported by philological considerations. Indeed, the Tarkondemos inscription is solved by Canaanitic. It appears probable that the Khita numerals include characters of the same class as those used in the Phœnician alphabet.

HYDE CLARKE.

THE DIRECTORSHIP OF PUBLIC INSTRUCTION IN SPAIN.

SEÑOR ALBAREDA, the Minister of "Fomento" under the new Spanish ministry, is credited, like the late Lord Palmerston, with excellent judgment in selecting fit men for the various departments under his control. The appointment of Señor Gayangos to the Directorship of Public Instruction was as grateful to the king as satisfactory to the intellect of the country. The retirement of Señor Gayangos has become necessary in consequence of his election to the Senate by the University of Seville, and appointment by the King to the Council of State. The new Directorship of Public Instruction has been conferred upon our Madrid Correspondent, Don Juan Facundo Riaño, lately elected to the Cortes as member for Archidona, who at once takes his seat in the Ministry of Fomento. Señor Riaño's many friends in England cannot but congratulate the Spanish ministry upon his appointment to a post for which he is so eminently fitted by his learning and wide knowledge of English and French culture, supplemented by an enthusiasm for the fine arts which has resulted in quite an artistic revival of late years in the land of Velasquez, Murillo, and Fortuny. The recognition of Señor Gayangos's great and varied abilities will be received in this country with gratification by his many and intimate friends.

F. W. C.

\* On Thursday, December 10th, 1884, a Bill, "of no great moment," for the preservation of Plymouth Haven was first read. On the second reading, Monday, December 21st, it was committed to Sir Francis Drake, Mr. Wroth, Mr. Edgcomb, and others, who were to meet again on the third day of the next sitting in Lincoln's Inn Hall. The Bill was read again Thursday, February 18th, 1885, and Mr. Grafton was added to the committee, who were to meet in the Middle Hall on the afternoon of the next day. Saturday, February 20th, the Bill was brought in with a proviso. Monday, February 22nd, two provisos added to the Bill were twice read, and ordered, with the Bill, to be engrossed. Saturday, February 27th, the Bill was sent up to the Lords (D'Ewes, *Journal* Ho. Lords and Com., ed. 1682, pp. 321, 337, 345, 352, 353, 355, 361). Manifestly the trick was seen through, and the blood was infused into the committee; with Drake a Privy Councillor of some influence among them, it was well understood that the ditch could not scour the haven. So the result proved. In 1709 the harbour "was choked with ooze and mud," and in pursuance of a new Act, 8 Anne, c. 4 (Act. of Eliz., printed "Statutes of the Realm," iv., pt. 1, 728; Anne, *ibid.*, ix. 182), Benjamin Joules undertook to remove 2,000 tons of ooze, mud, soil, sand, and gravel out of Sutton pool annually so long as the supervisors thought fit. The above provisos protected private gardens, orchards, &c., and stipulated for compensation beforehand to millers and other claimants at a juncture when the consideration of anything seriously affecting the navy would have excluded notice of private interests until the lead, or ditch, was cut, and left redress to be sought under the Act as it originally stood. Mr. Wroth, having a sum of money and a distance given, by an arbitrary adaptation of figures to represent price of land, labour, and compensation inclusive, makes his total correspond with the given sum.



## THE INTERNATIONAL LITERARY CONGRESS.

I. Vienna, Sept. 24, 1881.

THIS week has been an exciting one for the multitude of authors and journalists gathered together in Vienna. Two literary societies have fixed upon this city as a place of meeting this year. The one is the International Literary Association, which now holds its fourth congress; the other is the Association of German Authors, which now holds its third yearly assembly. The latter body began its deliberations and ended them first. Its purpose is to unite German authors for their common benefit. Though still young, it is flourishing and powerful. The number of its members is 260, among whom are the principal writers in the German language. Fifty-seven of them belong to Berlin, thirty-one to Dresden, twenty-three to Leipzig, twenty-two to Vienna, and the remainder to the smaller German cities. Its proceedings possess local rather than general interest, yet it is worthy of note that the Association appears destined to cement the relationship between the authors of Germany proper and those of German-speaking lands. At the meetings for business, as well as at the social gatherings, the members appeared animated with the notion that they had an equal interest in German literature, and that the great names of that literature were their common property and glory. The countrymen of Grillparzer, Halm, and Lenau felt that they had a right to boast also of Goethe, Schiller, and Lessing, while the countrymen of the latter took equal pride in the chief Austrian writers.

The proceedings of the International Literary Congress possess a universal interest. Nearly every country of the civilized world has its representatives in that congress. A branch of it is represented by an executive committee in Germany, England, the United States, South America, Austria, Belgium, Denmark, Spain, France, Holland, Hungary, Italy, Norway, Poland, Portugal, Switzerland, and even in the infinitesimal Republic of San Marino.

On Monday last the Congress assembled for the despatch of business, when the names of upwards of one hundred delegates were announced by the secretary. Most of the business then transacted was of a formal character, consisting in constituting the committees, electing presiding officers, and settling the order in which the several subjects would be discussed. M. Ulbach presided. On the following day he read an address, wherein he set forth the objects of the Congress, and expressed the hope that its proceedings might tend to unite authors of diverse nationalities in fraternal bonds and to promote their common interests. M. Jules Lermina, the secretary in chief, then read a report of the operations of the central committee during last year. He devoted much of his report to combating the notion that because the seat of the International Literary Association was in Paris, therefore the Association was to be considered a French one. Frenchmen who were inspired with a species of intellectual philanthropy were its founders; but their aim was to render it truly international. It was proposed to form in other cities besides Paris a place where literary pilgrims might feel themselves at home, where the works of their own countries would be found on the shelves and the journals on the tables. He intimated that the financial question was one of pressing importance, and he made some remarks in relation to England on this head which called forth a private protest from representatives of the English committee. To prevent misunderstanding, I had better state the actual facts as regards this matter. In the balance sheet of the Association there is an entry to the effect that a sum of ten thousand francs is due from Great Britain. M. Lermina informed the Congress that this sum was voted by the English committee, but had not been paid over to the treasurers of the Association. I am not

aware that any such vote is on record. I believe that a hope was expressed, when the Congress met in London in 1879, that such an amount might be raised and handed over by way of donation. That it has not been paid is simply due to the fact that subscriptions for it have not yet been procured. Many members of the English branch have made donations to the funds in addition to paying their annual subscription. Indeed, the donations from England are not inferior to those contributed in France by Frenchmen. I shall quit this part of the subject by remarking that M. Victor Hugo, the honorary president, does not appear among the list of donors, and that if the wealthier French men of letters set the example of contributing to the Association's funds it would assuredly be followed by their English brethren.

M. Lermina stated that the object of the Association was not confined to improving the material condition of authors. It was desirable, of course, that their right to the property of their brains should be secured and placed on the same footing as their right to any other form of property. It was desirable that the losses which they now sustain, owing to the absence of international copyright, should be rendered impossible in the future, and that their books should neither be reproduced nor translated without a recompense being assured to them. When these things are accomplished much will still remain for the Association to perform. It is of the highest importance that the journalists and authors of all countries should know each other and understand each other's literature better than at present. In this way alone can international prejudices be dissipated, and a real advance be made towards international brotherhood. I ought to add that M. Lermina made a feeling reference to the loss sustained by the Association owing to the death of Lord Beaconsfield. The deceased peer was an honorary member of the English committee, and he had accepted the post in terms indicating his hearty sympathy with the objects of the Association. M. Lermina expressed the gratification of the central committee that the President of the Board of Trade had communicated the draft of the proposed copyright convention between the United States and Great Britain to the English committee, and that the latter body had succeeded in eliciting an expression of opinion on its terms from publishers and authors in England. He referred to the copyright conventions concluded between France and Spain and France and San Salvador, and styled them model instruments of their kind. A discussion followed, in which the propriety of entering into any such convention was questioned. It was urged that in case of war the convention would be annulled. To this it was replied that the rights of an author should be specially acknowledged and protected in time of war as well as in time of peace. Some delegates maintained that each nation should legislate for the protection of foreign as well as native authors, and supported their views on the ground that if this were done there would be no occasion for any convention. However, the general feeling appeared to be in favour of conventions, as it was easier to procure them than suitable legislation, while the parliaments of the several countries might pass appropriate laws notwithstanding the existence of conventions. The most interesting part of the proceedings related to the position of Russia, Brazil, and the United States of North America with regard to international copyright. The discussion on the subject occupied nearly two days; that discussion and its results will be treated in my next letter.

W. F. R.

## Literary Gossip.

MR. DANTE ROSSETTI'S new volume of 'Ballads and Sonnets' will be published immediately. Besides the completed series of

the 'House of Life' sonnets, the volume will contain three ballads (one romantic and two historical), which are no doubt the most ambitious and the most important poems Mr. Rossetti has yet produced. The longer of the two historical ballads is the story of the assassination of James I. of Scotland, told by Catharine Douglas herself. Simultaneously with the appearance of this volume will appear a new edition of Mr. Rossetti's previous volume, which has been out of print for some time. This contains a narrative poem (written in early youth) of some length which has not before appeared, and also some important additions to 'Sister Helen.'

WE understand that a 'People's Edition' of Sir Theodore Martin's 'Life of the Prince Consort' will shortly be published. The issue will be in five volumes, price 6d. each.

THE following works will be published by Messrs. Macmillan & Co. during the forthcoming season: 'The Making of England,' by Mr. J. R. Green, dealing with the earliest period of English history; 'The Voyage of the Vega,' by Baron von Nordenskiöld; a 'Literary History of the Nineteenth Century,' by Mrs. Oliphant; a new volume of scientific essays by Prof. Huxley; a second series of historical and architectural sketches by Mr. E. A. Freeman, entitled 'Subject and Neighbour Lands of Venice'; a new translation of Kant's 'Critique of Pure Reason,' by Prof. Max Müller, with introductory volume by Prof. Noire; a new edition of Mr. Justice Stephen's 'General View of the Criminal Law'; and translations of Diintzer's lives of Goethe and of Schiller.

MESSRS. CHAPMAN & HALL will publish Mr. Morley's long-promised 'Life of Richard Cobden' this month. They will also publish 'The Life and Works of Raphael,' from the French of Eugène Muntz, edited by W. Armstrong; 'A Ride through Asia Minor,' by Mrs. Scott Stevenson; 'Scenes in Ceylon,' by Vereker M. Hamilton and Stewart M. Fasson; the third and concluding volume of the 'Letters of Charles Dickens'; a work on 'The Homes and Haunts of the Italian Poets,' by Mr. and Mrs. T. A. Trollope; 'Legends from my Bungalow,' by Frederick Boyle; and 'The Salon of Madame Necker,' from the French of M. d'Haussonville.

MR. JAMES PAYN is writing a novel for the *Graphic*.

MR. SWINBURNE'S new tragedy, 'Queen Mary,' the third part of the trilogy on the life and death of the Scottish queen, is in the press and will be published in about a month.

THE announcements of the Clarendon Press include: 'The Life and Reign of William Rufus, and the Accession of Henry the First,' by Mr. E. A. Freeman; 'Aspects of Poetry,' being lectures delivered at Oxford by Prof. Shairp; 'A Treatise on the Accentuation of the three so-called Poetical Books of the Old Testament, Psalms, Proverbs, and Job,' by the Rev. Dr. W. Wickes; 'Tables of Qualitative Analysis,' arranged by Mr. H. G. Madan; Prof. Skeat's 'Etymological Dictionary of the English Language,' Part IV., completing the work; and 'A Concise Etymological Dictionary.'



MR. ISAAC TAYLOR's comprehensive work on the history of the alphabet, which we announced so long ago as 1877, is now in the press, and will shortly be published by Messrs. Kegan Paul & Co. It will contain numerous tables of alphabets and fac-similes of inscriptions, which have been reproduced by a photographic process.

MR. LOFTIE has reprinted Jenkin Lewis's very curious memoir of Queen Anne's son, the Duke of Gloucester, with an introduction, a view of Campden House, and a portrait. The edition, which is limited to 250 copies, will be published by Mr. Stanford.

A SECOND edition of 'A Romance of the Nineteenth Century' will shortly be published by Messrs. Chatto & Windus. It will contain, in the shape of a preface, Mr. Mallock's answer to his reviewers. The same firm announce 'The Life of George Cruikshank,' by Mr. Blanchard Jerrold.

MESSRS. BRADBURY, AGNEW & Co. are about to issue an *édition de luxe* of Mr. A. Beckett's Comic Histories with John Leech's illustrations in colour.

'THE PRINCE AND THE PAUPER' is the title of Mark Twain's new volume. It will appear, with illustrations, in the same shape as the 'Tramp Abroad.' For the purpose of securing the English copyright, it will be published in England in advance of its appearance in America.

MESSRS. WALTER BESANT AND JAMES RICE have completed their Christmas number of Charles Dickens's *All the Year Round*. The title of their story will be 'The Captain's Room.' These authors are also engaged upon a novel of the regulation three-volume size, which will be published in serial form in January next. The title is 'All Sorts and Conditions of Men.'

AN edition of the late Miss Procter's well-known 'Legends and Lyrics' in one volume will shortly be published. One of the most popular of her poems, 'The Angel's Story,' will at the same time appear in the form of a small volume. Messrs. Bell & Sons are the publishers.

MESSRS. CHAPMAN & HALL will publish new novels by Capt. Hawley Smart, Herman Merivale, Maria M. Grant, Mrs. Leith Adams, the Hon. Mrs. Chetwynd, and others.

SINCE Newgate is doomed, it is well to know that Major Arthur Griffiths, who compiled the 'Memorials of Millbank,' is preparing for publication chronicles of the older prison. He proposes to give the history of Newgate from the earliest times to the present day.

THE publication of the cheap edition of Canon Farrar's 'Life of Christ,' announced for October 15th, has been unavoidably postponed until the 27th, the edition prepared having been already subscribed for.

A NEW scientific journal, entitled *Knowledge*, will appear, under the editorship of Mr. Richard A. Proctor, during the course of the present month.

MESSRS. REMINGTON & Co. will publish shortly 'French Dramatists of the Nineteenth Century,' by J. Brander Matthews, and some novels: 'Story of a Sin,' by the author of 'Comin' thro' the Rye'; 'Viscount Lacklands,' by Major Arthur Griffiths; 'Bonnie Dunraven,' by V. O'Donovan Power; 'Pity

'tis 'tis True,' by Zitto; and 'Through War to Peace,' by Mrs. Augustus Maule.

MESSRS. TRÜBNER & Co.'s list of new works includes 'The Indian Empire,' by Dr. Hunter; 'A Critical Review of American Politics,' by C. Reemelin; 'Young Japan,' by J. R. Black; 'The Arameans,' by A. Featherman; 'The Social History of the Races of Mankind'; 'Miscellaneous Essays,' by W. R. Greg; 'Coins of the Jews,' by F. W. Madden; 'Buddhist Literature in China,' by Samuel Beal; 'The Quatrains of Omar Khayyam,' translated by E. H. Whinfield; a metrical translation of 'The Odes of Hafiz,' by Prof. E. H. Palmer; and the 'Cesnola Collection of Cypriote Antiquities.'

THE 'Life and Times of the Right Hon. John Bright, M.P.' already announced by Messrs. Hodder & Stoughton, will be issued in America by Messrs. Armstrong & Son.

MESSRS. JOHN F. SHAW & Co. announce a new story by Miss Holt, entitled 'Joyce Morell's Harvest,' the scene of which is laid in the Lake district during the reign of Elizabeth; 'Edgar Nelthorpe,' or, the Fair Maids of Taunton, by the Rev. Andrew Reed, forming the third of his tales on the reigns of the Stuarts; 'Out in God's World,' or, Electa's Story, by J. M. Conklin; 'The Light of the Home; or, Mabel's Story,' by the author of 'Aunt Hester'; 'Only a Tramp,' by Grace Stebbing; 'Silent Highways: a Story of Barge Life,' by F. Palmer; and 'The Sword of De Bardwell: a Tale of Agincourt,' by Katharine Phipps.

THE same publishers will issue the following new children's books: 'The Lyon's Den, and its Eight Young Lyons,' by Yotty Osborn; 'Over the Wall; or, Neighbours and Playfellows,' by Ismay Thorn; 'All among the Daisies,' by Mrs. Stanley Leathes; 'Fun and Fairies,' by Grace Stebbing, with illustrations by T. Pym; and 'Our Captain; or, the Heroes of Barton School.'

IN their series of "Home Stories" Messrs. John F. Shaw & Co. announce 'Hilda; or, Seeketh not her Own,' by C. Shaw; 'Uncle Fred's Shilling: its Travels and Adventures,' by Emily Brodie; and 'Gipsy Mike; or, Firm as a Rock.' 'Calendar Tiles,' a series of twelve sketches illustrative of the months, is also announced by the same firm.

IN a volume of prose and verse entitled 'Round Helicon,' which is to appear shortly, Mr. Sheehan will publish a monograph on Casimir Sarbiewski, called the Polish Horace. It will be remembered that Dr. Watts paraphrased and imitated several of his odes. Mr. Sheehan now charges Dr. Watts with having extracted other passages from the Polish author without acknowledgment.

THE latest issue of the Spenser Society consists of Wither's 'Hymns and Songs of the Church,' 1623. This is one of the handsomest reprints the Society has yet accomplished.

THE Wooden Midshipman celebrated in 'Dombey and Son' is being removed to fresh quarters, and the old shop of Sol Gills will be pulled down in the course of City improvements. A paper on the little officer and his connexion with Charles Dickens, by Mr. J. A. Sterry, will appear in an early number of *All the Year Round*.

THE Society for Promoting Christian Knowledge will shortly publish the following among other works:—"Diocesan Histories," 'The South Saxon Diocese, Selsey—Chichester,' by Prebendary Stephens; 'Durham,' by Rev. J. L. Low; and 'Peterborough,' by Rev. G. A. Poole,—of "The Fathers for English Readers," 'St. John Damascene,' by Rev. J. H. Lupton,—'Russia, Past and Present,' adapted from 'Das Heutige Russland' of Lankenau and Oelnitz, by Mrs. Chester; 'Freaks and Marvels of Plant Life; or, Curiosities of Vegetation,' by M. C. Cooke, LL.D.; 'Mission Work in the Forests of Guiana,' by Rev. W. H. Brett, B.D.; 'Constantine the Great: the Union of Church and State,' by Rev. E. L. Cutts; 'Black and White,' by Miss H. Forde; 'The Life of the Soul in the World,' by Rev. F. C. Woodhouse; 'Called to be Saints,' by Christina G. Rossetti; 'A Leal Light Heart,' by Annette Lyster; 'King's Marden,' by the Author of 'Our Valley'; 'Slavers and Cruisers,' by Lieut. S. W. Sadler, R.N.; 'Her Father's Inheritance,' by Crona Temple; 'The White Gipsy,' by Annette Lyster; 'Miscellanies of Animal Life,' by E. Spooner; 'Our Museum,' by Rev. H. Housman; 'The White Chapel,' by Esmé Stuart; 'Ambrose Oran,' by F. Scarlett Potter; 'Hide and Seek,' by E. E. Cooper; 'Missy and Master,' by Miss M. Bramston; and 'Vanda,' by Esmé Stuart.

MESSRS. HODDER & STOUGHTON's forthcoming works include the following: 'The Acts and Epistles of St. Paul,' by Rev. F. A. Malleson; 'Christmas Evans, the Preacher of Wild Wales,' by Mr. Paxton Hood; 'Our Brothers and Sons,' by Mrs. Reaney; 'The Lord's Supper: a Clerical Symposium,' including Dr. Pressensé, Dr. Luthardt, Dr. Littledale, and others; 'Canal Adventures by Moonlight,' by George Smith of Coalville; 'Modern Heroes of the Mission Field,' by the Bishop of Ossory; 'William Carey,' by James Culross, D.D.; and 'Peter Trawl; or, the Adventures of a Whaler,' by W. H. G. Kingston.

MR. F. G. HEATH's 'Autumn Leaves,' which will be published in the coming season by Messrs. Sampson Low & Co., will contain coloured fac-similes of autumnal leaves.

'IVY,' a tale of cottage life by Silas K. Hocking, will be published this month by Messrs. Warne & Co.

WE understand that Mr. William Summers, M.P., will contribute an article to the October number of the *British Quarterly Review*, entitled 'The Attack on Free Trade.' This will be a rejoinder to the recent article in the *Quarterly Review*, supposed to be by Lord Salisbury.

A REVIEW of "Recent Progress in the Small Arts," by Mr. John Crowdy, will be a feature of the forthcoming annual "Companion" to the *British Almanack*, published by the Stationers' Company.

THE introductory lecture for the present session at University College in the faculty of science and arts will be given by Prof. Bonney, F.R.S., on Tuesday next, at 3 P.M., in the Botanical Theatre. The subject will be 'A Chapter in the Life-History of an Old University,' or a sketch of the chief changes, educational and social, at Cambridge during about the last hundred

years. The lecture is open to the public without tickets.

THE inaugural meeting of the Browning Society will be held at University College on Friday, the 28th inst., at 8 p.m., when an address on the 'Characteristics of Browning's Philosophy and Poetry' will be delivered by the Rev. J. Kirkman.

AN English translation of Ernst von Hesse-Wartegg's latest German work, 'Tunis, Land und Leute,' will shortly be published by Messrs. Chatto & Windus.

PROF. MARSHALL has resigned the post of Principal of the Bristol University College; his probable successor is said to be Prof. Ramsay, who is at present on the staff of the college.

THE parish registers and churchwardens' accounts of St. Michael's parish church, Bishop Stortford, edited by Mr. J. L. Glasscock, will be published by Mr. Elliot Stock during the autumn.

MR. ARROWSMITH, of Bristol (London, Griffith & Farran), announces, under the title of 'Thirteen at Dinner,' a Christmas annual for 1881, which is perhaps the first provincial venture of its kind. Among the contributors are Miss Amelia B. Edwards, Mr. John Addington Symonds, and Mr. Frederick Wedmore.

THE Manchester Anglers' Association will publish about the end of the year a second volume of 'Anglers' Evenings.' Messrs. Abel Heywood, jun., E. G. Simpson, F. J. Faraday, Henry Vannan, and the Rev. George Sumner will be amongst the contributors. Messrs. Abel Heywood & Sons, of Manchester, will be the publishers. The first volume of 'Anglers' Evenings' went out of print almost immediately after it was issued.

It is stated that the Islay Association are about to undertake the arrangement of a collected edition of the Gaelic poems of William Livingstone, who was a native of Islay. Livingstone died in poor circumstances in Glasgow eleven years ago.

'THE Literature of the Highlanders,' by Mr. N. Macneill, will shortly make its appearance.

THE new title of *Scribner's Magazine* will be the *Century Scribner Monthly Magazine*. The alteration takes place with the November issue, in which Mrs. Frances Hodgson Burnett commences a new novel, entitled 'Through One Administration.'

MESSRS. MACNIVEN & WALLACE announce for immediate publication a new work by Mr. Lewis Sergeant, author of 'New Greece,' entitled 'England's Policy: its Traditions and Problems'; 'A Memoir of George Troup'; and 'The Last Supper of our Lord,' by the Rev. Dr. Marshall Lang.

MR. WENTWORTH HIGGINSON is engaged upon a 'Life of Franklin,' and Mr. F. B. Sanborn, of Concord, upon a 'Life of Thoreau.'

MISS LOUISA ALCOTT will write an introduction for a new edition of the 'Prayers' of Theodore Parker.

A CORRESPONDENT writes:—

"There seems to be some confusion concerning the circumstances under which 'Sartor Resartus' was published. The following facts have not hitherto been published in their relation to each other. The work was completed in 1831.

It appeared in *Fraser's Magazine*, 1833-34. Its publication in America was due to the enthusiasm of Dr. Le Baron Russell, of Boston, and Ralph Waldo Emerson. Dr. Russell obtained subscriptions sufficient to pay for the expenses of publication, which occurred in 1836, Messrs. Munroe & Co. being the publishers. The preface was written by Emerson. The book sold well, and Mr. Carlyle was paid all that it had earned. A second American edition appeared soon after the first. The work appeared in England for the first time in 1838. From this a third American edition was printed, omitting Emerson's preface."

THE current number of the *Revue Britannique* contains an interesting essay, by M. E. D. Forgues, on the life and writings of George Eliot. Comparing her work with that of George Sand, he says:—

"En somme, on peut le dire, des deux le véritable artiste, le poète, c'est encore George Sand. George Eliot a plus de profondeur, mais elle a moins de tempérament. Toutes deux ont admirablement étudié la nature humaine et ses arcanes ignorées du vulgaire; elles la comprennent toutes deux merveilleusement; mais ce que l'une doit à l'instinct, l'autre le doit à la réflexion. En matière purement intellectuelle, George Eliot est incontestablement supérieure à sa rivale; son terrain est plus sûr, car elle a bâti sur la science, qui ne trompe jamais ses adeptes. Son seul tort est de n'avoir pas assez su dissimuler les fondements de son œuvre. Elle est trop scientifique; mais au moins l'est-elle dans le bon sens du mot, tandis que souvent George Sand, quand elle touche au socialisme ou au déisme—ces deux legs surannés du siècle précédent—ne s'arrête qu'à peu de distance du ridicule. Il est difficile de formuler plus gracieusement des idées plus fausses; elle imagine mieux qu'elle ne pense. C'est le contraire chez George Eliot. Si George Sand peint mieux, George Eliot sent davantage ce qu'elle dépeint, et elle y joint une dose d'humour souriante qui fait totalement défaut chez le romancier français; mais celui-ci a cette harmonie charmeresse que personne n'a peut-être possédée au même degré parmi nous, et dont l'écrivain anglais ignore le secret."

DR. R. BUDDENSIEG, of Dresden, who has for some time been searching the libraries of Eastern Saxony for Wiclif manuscripts, has been so fortunate as to find some in the Gersdorf Library at Bautzen. They were found among some manuscript works of Huss.

IN the *gartenhaus* of the Stein family at Grosskochberg, Saalfeld, in Thuringia, has been lately found the original manuscript of the great reorganization projects for the Prussian State, 1807, by Freiherr von Stein.

MR. GEORGE BALINT, late Docent of Manchou, Mongol, &c., in the University of Pesh, is now in this country to study Mongol books and MSS. He is the author of some works on the Buriat and other dialects. Mr. Balint was sent by the Hungarian Academy of Sciences to study on the spot the relations of the Altaic languages with the Magyar, and spent four years on this mission at Kazan, Astrakhan, Siberia, Urgha, and Mongolia. In 1877 and 1878 he accompanied Count Bela Szechenyi to India and China to study the Indo-Turanian languages, including the Dravidian. He also carried on explorations in natural history. Returning by Egypt, he there studied Coptic.

FRIEDRICH VON BODENSTEDT, the celebrated author of 'Mirza Schaffy,' collected his recent poems into a volume called 'Aus dem Morgen- und Abendlande,' which will

soon be published by Messrs. Brockhaus, of Leipzig. His travelling recollections, which have been published by the German weekly *Ueber Land und Meer*, will form another volume, called 'Vom Atlantischen zum Stillen Ozean,' which will be issued by the same firm.

THE terrible "Bergsturz" at Elm, in the Serafthal, has set many authors and artists at work. The Swiss journals announce a series of drawings by J. Weber, the well-known Alpine draughtsman. Orell, Füssli & Co., of Zürich, publish 'Der Bergsturz von Elm,' by J. Hardmeyer-Jenny, with a catalogue of the persons killed at Elm, and biographical and other data by the local schoolmaster, Herr Wyss. Prof. Heim, of Zürich, and Pfarrer Buess, of Glarus, are engaged upon a more exhaustive work, which will appear in a few days. Jules Sandoz, of Neuchâtel, announces 'Ce qu'on fait les Alpes,' by Philippe Godet, a collection of the historical notes contributed by M. Godet to the *Suisse Libérale*. The profits of this work will go to the survivors in Elm.

A CORRESPONDENT writes:—

"On the 16th of last month, in the public square of the quiet little town of Nezhin, in the government of Chernigof, a bust of Gogol, which has been projected, subscribed for, designed, executed, and erected during the past twelve months, was unveiled and handed over to the municipality amid an enthusiastic crowd of admirers of the poet of the Ukraine and former student of the Nezhin Lyceum. As the amount subscribed exceeds the outlay incurred, it is proposed to expend the balance in publishing a cheap edition of Gogol's works, and, if possible, to found a Gogol scholarship with the proceeds of the sale."

WE have to record the death, on the 25th ult., of Mr. William Henry Low, the second son of Mr. Sampson Low, of Crown Buildings, Fleet Street. Mr. Low had been an active member of the firm since the death of his elder brother, Mr. Sampson Low, jun., ten years ago, and since the retirement of his father from the business a few years since had taken upon himself the business management of the *Publishers' Circular*. His father, who is far advanced in his ninth decade, has now been bereaved of his three eldest sons. Mr. Low was much respected and beloved for his kindly and generous disposition by those of his friends who knew his worth and his unostentatious character most intimately.

## SCIENCE

*Portland Cement for Users.* By Henry Faija, C.E. (Crosby Lockwood & Co.)

UNDER a title which can hardly be called English, and which, to say the least of it, is elliptical, Mr. Faija has published a 'useful volume.' In May, 1880, three papers were read before the Institution of Civil Engineers on the subject of Portland cement. One was on 'The Manufacture and Testing of Portland Cement,' by Major-General H. Y. D. Scott and G. B. Redgrave; one on 'Portland Cement Concrete and some of its Applications,' by E. A. Bernays; and one on 'Portland Cement, its Nature, Tests, and Uses,' by J. Grant. In the discussion which ensued—which was opened by Mr. G. F. White, a well-known cement manufacturer, with the remark that the three papers which had been read were so exhaustive, and so completely covered the whole subject, as to leave little room for anything new on the question—



Mr. Faija ably took part. His remarks showed practical knowledge of the subject, and were particularly good in the criticism which he offered on valuing cement by its gravity, irrespective of the fineness of the grinding. The papers in question and the ensuing discussion occupy 180 of the clearly printed octavo pages of the minutes of proceedings of the Institution. Mr. Faija's little book contains 97 small pages, and in a very convenient form brings within the reach of the purchaser the outcome of a considerable amount of professional experience. Mr. Faija commences by mentioning two materials, chalk and clay, from which Portland cement is generally made. He then speaks of weight, and points out that the old rule that a struck bushel of cement should weigh 112 lb. is no criterion of the excellence of the sample. He refers to the tests of fineness, sieves with meshes varying from 625 to 1000 holes to the square inch. He tells us of "gauging" and of "setting," of the means of ascertaining the tensile strength (as to which we agree with him in his preference of the practical method of General Sir Charles Pasley), and of the "sand test." The chapter on "Chemistry" is vague and unsatisfactory; but there are some useful practical rules in the succeeding two chapters. An appendix gives tables of the results of experiments, and some account of the machines used in testing, and of the forms, called briquettes, in which the cement is made up for the purpose of being tested. We do not observe here any account of Mr. Keates's ingenious double-bottle for ascertaining the specific gravity of cement, which should have been prominently mentioned in a practical work on the subject. Roman cement, chemically speaking, contains about 60 per cent. of lime, 23 per cent. of silica, 1 per cent. of alumina, and small proportions of eight other substances, including water. The object of calcination is said by Prof. Stattenkofer, who published in 1849, in connection with Dr. Hopfgärtner, the first accurate analysis of cement, to be twofold, (1) the conversion of the carbonate of lime into an oxide of calcium, and (2) the production of a chemical combination of silicic acid with alumina, iron, and the alkalis, the silica being thus protected from immediately combining with the lime, and made available for future chemical action under the changed conditions brought about on the addition of water. Thus the maker of Portland cement has to a certain extent anticipated the provision for chemical action at a future time on applying a change in condition, which is the secret of the Faure battery, though the change for which the provision remained latent is effected irreversibly in the cement and reversibly at will in the minium battery. Mr. Faija should at least have given reply to the question, What is Portland cement chemically? In his remarks about the need of perfect cleanliness in order to obtain the best results we fully agree with him. And we are disposed to agree with him, for the reason which he gives, in condemning the custom of tipping concrete from a barrow so as to fall for some distance into place, although this mode has often been specified by eminent engineers. Attention ought to be called to the fact that concrete of certain proportions swells after being put in place. Even when brickwork is built on it we have known it to swell, and use the work by as much as 2 per cent. of the thickness of the concrete. As to subsequent subsidence we cannot speak with absolute certainty, but we think it does not occur.

#### THE GEOGRAPHICAL CONGRESS.

The third Geographical Congress was opened at Nice on the 15th ult., in the Hall of the Senators the Ducal Palace, in the presence of the King and Queen of Italy. There was a large assemblage of the usual speeches. The work has since been carried on in six sections, with vice-presi-

dents and secretaries. The exhibition remains open for a month from September 1st; the congress lasted a week from the 15th. The first of these congresses took place at Antwerp; the second at Paris; and it is proposed that the fourth should meet at London at the close of five years, which is the period adopted.

A vast progress in scientific methods connected with every branch of geography, survey, and exploration is evidenced by the juxtaposition of the work of each country which is represented; the meeting of scientific men in the sections and in private conferences is of the highest value. All the great explorers of Africa are here in the flesh: Burton, Cameron, Schweinfurth, Beltrame, d'Abbadie, Rohlfs, Nachtigal, Lenz, Serpa Pinto, Soleilet, and the cartographers Cora and Kiepert, and a large number of military surveyors and scientific observers, with specimens of their instruments and results of their labour. The difficulty of language seems to be no obstacle to the free interchange of ideas.

Venice is in great beauty; illuminations and regattas are the order of the day, and every hotel is full. The Duke of Genoa, who is President of the Congress, has just arrived from his voyage round the globe, but has not appeared at the congress. Massari has told his tale of the latest walk across Africa, which has cost the life of Matteucci. On the whole this congress has been a great success.

#### ASTRONOMICAL NOTES.

Two telegrams were received last week from the Smithsonian Institution, Washington, announcing the discovery, on September 21st, of a comet by Mr. E. E. Barnard, of Nashville, Tennessee. It was described as "bright," and moving towards the north-east at the rate of about three degrees daily. Nothing more has, we believe, been heard of it since. The telegrams were contradictory as regards the comet's place in the heavens; according to the second it was in the constellation Virgo, and could only have been visible soon after sunset near the horizon. Mr. Barnard, it will perhaps be remembered, discovered a very faint comet close to a Pegasi on the 12th of May last, which, owing to the failure of himself and others to see it afterwards (he was not able to observe it long enough to determine its motion, but thought it very slow), could not be "reckoned amongst" the comets.

Encke's comet, according to the ephemeris of Dr. O. Backlund, will be nearest the earth on the 11th inst., at the distance 0.54 in terms of the earth's mean distance from the sun. The occurrence of the full moon on Wednesday, the 7th inst., will render next week an unfavourable time for observing it, and in the following week the comet will have moved into the constellation Leo, and will therefore not rise until about two o'clock in the morning.

Prof. Dunér, of Lund, has calculated an elliptic set of elements for Tebbutt's comet (b, 1881), and obtained the rather long period of 2,954 years. This, it will be remembered, is about double that which Bessel determined to be the most probable for the comet of 1807, but, of course, such periods cannot claim to be correct within a century or more. Prof. Dunér found the comet's brightness even on September 2nd to be equal to that of a star of the sixth and a half magnitude, and Herr F. Engström (who was with him) was able to perceive it with the naked eye. From the ephemeris it would seem that on the 13th inst. its light will still be as much as a third part of what it was on that occasion, so that it may probably be followed for a few weeks longer with a good telescope.

Prof. Hall has calculated data for ephemerides of the satellites of Mars during the forthcoming opposition of the planet (November 16th, 1881, to January 13th, 1882), and finds that their brightness on November 16th will be a little greater than when they were last observed with

the 15-inch refractor of the Harvard College Observatory, so that he hopes a good series of observations will be obtained, particularly as the planet will be in 24°-27° northern declination (*Astronomische Nachrichten*, No. 2394).

We have received the numbers of the *Memoirs* of the Italian Spectroscopical Society for July and August. There is little original matter in the former, but an appendix to it contains a description of an observatory which has been recently founded at Kalocsa, in Hungary, by Cardinal Haynald, archbishop of that city, who is a great lover of science. It has been placed under the direction of P. Braun, and is provided with a refractor of 7 inches aperture and 7 feet focal length, besides other instruments, including a chronograph, an astrophotometer, and a spectroscope. Since the unfortunate destruction of the Observatory of Blocksberg, near Buda (Ofen), in May, 1849, during the war of independence, the only establishment at which astronomical work has hitherto been carried on in Hungary has been the fine observatory of Dr. von Konkoly, at O-Gyalla, near Komorn, whose scientific labours commenced there in 1872. The August number of the *Memoirs* chiefly contains the observations of the solar spots and facule by Prof. Tacchini at Rome, from April to July, and spectroscopic observations of the sun, made last summer by Prof. Riccò at Palermo. From the former we learn that there was a very considerable increase both in the number and the extent of the solar spots in July.

#### GEOGRAPHICAL NOTES.

INTELLIGENCE has been received *via* Brussels of the complete convalescence of Mr. H. M. Stanley, whose recovery from his late dangerous illness had been so rapid that he was able to resume his arduous labours, and the Belgian Society now feels quite reassured on his account.

M. Arnaud with twelve assistants has recently left Marseilles for the Gulf of Tajura to occupy Obok, which the Sultan of Aussa sold nineteen years ago to the French Government.

The Lisbon Geographical Society has succeeded in prevailing upon the Portuguese Government to found a number of "civilizational stations" in Africa. The staff of each station is to include a commandant, a surgeon, a priest, and twelve mechanics. Inducements, in the way of free land and sustenance during a certain period, will be held out to colonists.

The last number of Cora's *Cosmos* contains an excellent map of the country between Zeyla and Harar, upon which the late Signor G. M. Giulietti's route is laid down for the first time. We avail ourselves of this opportunity to again draw attention to this geographical periodical, which holds in Italy a position similar to that occupied in Germany by Petermann's *Mittheilungen*. *L'Esploratore*, the organ of the Milan Society for the Commercial Exploration of Africa, is likewise deserving of attention. Its last number contains articles on the Cyrenaica, by Capt. Camperio; on Damot, by Signor G. Bianchi; and on Sokotra, by Schweinfurth.

Our contemporary *L'Esplorazione* publishes a somewhat confused notice of a journey into the country of the Arusi Galla, which M. Pinchard, the agent of a commercial house at Lyons, claims to have accomplished. There is no difficulty in tracing the explorer's route from Zeyla to Harar and Ankober, and thence to the hot springs of Finfini, about eighty miles to the south-south-west of the town named last. At Finfini M. Pinchard suffered a delay of five months and a half owing to the rains, and then proceeded to Syrs, the residence of Queen Tooty of Kaffa (!), which he reached after a march of five days. The distance from Finfini to Kaffa is, however, no less than 150 miles. From Syrs he travelled in sixteen days to the country of the Mumeni, "on the frontiers of Kaffa," and seventeen days more brought him to the fertile plains of the Arusi Galla, who are



anxious to exchange their coffee, ivory, gold dust, and precious stones for European merchandise. As the Arusi Galla are known to dwell to the south and south-south-west of Harar, we do not quite understand why M. Pinchard, who desired to "find the shortest road to this country," should have gone hundreds of miles out of his way to reach them. More ample information must be awaited before it will be possible to lay down M. Pinchard's erratic course upon a map.

We are glad to hear that about 3,000l. have been collected towards the sum of 4,000l. which Dr. Holub requires to defray the expenses of his proposed expedition into Central Africa. Towards that sum, however, Dr. Holub has contributed himself no less than 736l., this being the amount received by him, less expenses, for literary work and lectures. Of the latter he delivered thirty-eight, and they yielded him 700l. nett.

Col. Purdy, one of the most able officers of the Egyptian staff, is reported to have died at Cairo. The deceased is known to geographers for the excellent work he did in Kordofan and in the valley of the Upper Nile.

M. de Montgascon, the French minister plenipotentiary at Montenegro, has undertaken to explore the country, and especially the valley of the Zeta, with a view to geography and archaeology.

#### SOCIETIES.

ENTOMOLOGICAL.—Sept. 7.—H. T. Stainton, F.R.S., President, in the chair.—The Rev. A. E. Eaton exhibited a dried specimen of the nymph of a species of Euthyplocia, a genus of Ephemeridae previously known only in the adult condition.—Mr. E. A. Fitch exhibited a larva of *Zenzera cæculi*, infested with a species of Encyrtus in extraordinary numbers; specimens of a fly (*Drosophila cellaria*) bred from a bottle of pickles; a series of interesting galls (Cecidiomyidae); and some stems of Equisetum in which larvae of *Dolerus glanteria* were feeding.—Mr. T. R. Billups exhibited six new British Ichneumonidae.—Mr. C. O. Waterhouse exhibited a specimen of the common mouse attacked by the larva of an Oestrus.—Sir S. S. Saunders exhibited specimens of *Sarcophaga lineata*, Fall, which destroys locusts in the Troad, and of *Chalcis flavipes*, Panz., parasitic on the parasite itself.—The President read a letter from the Colonial Office respecting the report recently forwarded by the Society on locust parasites.—Mr. C. O. Waterhouse read 'Descriptions of some New Coleoptera from Sumatra.'—Mr. J. S. Baly communicated 'Descriptions of some New Species of Eumolpidae.'—and Mr. A. G. Butler communicated a list of butterflies collected in Chili by Mr. T. Edmonds.

QUEKETT MICROSCOPICAL.—Sept. 23.—T. C. White, Esq., President, in the chair.—Mr. F. Enock explained a new method of protecting cells from damage by external pressure upon the cement, his device consisting of a small metallic ring of angular section, which at the same time fitted closely round the cell and overlapped the margin of the cover glass. It was believed that when placed in position and properly cemented round it would effectually prevent the escape of glycerine.—A new form of turntable was sent for exhibition by Mr. Curties.—Mr. H. W. King exhibited and described the inflorescence of *Mousteria deliciosa*.—Mr. J. D. Hardy gave a description of some specimens of *Stentor polymorphus*, which he exhibited in the room, and which he believed to be identical with a stage in the development of *S. viridis*.—The President read a paper 'On injecting Specimens for the Microscope.'

MEETINGS FOR THE ENSUING WEEK.  
Wed. Entomological, 7.

#### Science Gossip.

MR. W. G. ATKINSON, the Librarian of the Great Seal Patent Office, died at his residence in Hammersmith on Sunday, September 18th. The aid rendered to science in his technical applications by Mr. Atkinson has been great. He had charge of a library of 80,000 volumes, and of these he had prepared a library catalogue and index, which is now in the printers' hands. Mr. Atkinson was also the editor from its commencement in 1854 of the *Commissioners' Journal*, which is published twice a week.

A FRENCH journal says that the electrical exhibition, similar to that of the Champs Elysées, which is to be held at the Crystal Palace will be opened at Christmas.

MESSRS. MACMILLAN & Co. announce a textbook of geology by Prof. A. Geikie; the first instalment of 'The International Encyclopædia of Surgery'; and 'The Principles of Political Economy,' by Mr. Henry Sidgwick.

THE Delegates of the Clarendon Press will shortly publish an 'Elementary Treatise on Electricity,' by the late Prof. James Clerk Maxwell, edited by Mr. W. Garnett, formerly Fellow of St. John's College, Cambridge. The book was commenced about seven years ago. As in the larger treatise, the "method of Faraday" has been followed throughout, but no knowledge of the higher mathematics on the part of the reader has been assumed, and geometrical methods have been almost everywhere adopted. A second edition of Prof. Maxwell's larger book, revised by Mr. W. D. Niven, Fellow of Trinity College, Cambridge, will also be published very shortly.

THE Miners' Association of Cornwall and Devon sends its *Reports and Proceedings* for 1880. In addition to the usual matter a report of the Explosives Committee appointed by three of the county societies is given, which contains some excellent comparative experiments with gunpowder, dynamite, and other explosive agents employed in blasting in mines and quarries.

THE death is announced, at the age of seventy, of Mr. A. B. Stirling, who acted for a quarter of a century as assistant conservator of the Anatomical Museum in Edinburgh University. He was a well-known microscopist, and wrote a valuable series of memoirs for the Royal Society of Edinburgh on the fungus disease of salmon.

THE volume of *Records* of the Geological Survey of India for August has been received. Mr. H. B. Medlicott contributes a very instructive paper 'On Artesian Borings in India,' and Mr. Ottokar Feistmantel, Palæontologist to the Geological Survey, furnishes 'Palæontological Notes from the Hazaribagh and Lohardagga Districts.'

It is announced that Dr. King, in charge of the Government chinchona factory at British Sikkim, has succeeded in manufacturing for the first time in India sulphate of quinine from local chinchona bark. The samples produced are said to bear comparison on analysis with the pure sulphate of quinine of commerce, and preparations are being made for undertaking the manufacture on a large scale. According to the recent report of the Government Quinologist for 1880-1, the factory at Darjeeling disposed of 8,600 lb. of febrifuge during the year, and harvested a crop of 348,560 lb. of bark. The earnings for the year amounted to 80,290 rupees, giving a dividend of 8 per cent. on the capital of the plantation, exclusive of the saving to Government of 4½ lakhs of rupees, through the substitution of the febrifuge for quinine in the public hospitals.

THE *Journal* of the Franklin Institute for September continues the instructive discussion on steel rails, and gives Prof. Jacob Reese's valuable paper 'On Burnishing and Ductilizing Steel,' which was read at the Philadelphia meeting of the American Institute of Mining Engineers.

M. MACAGNO in *Les Mondes* states that he has been making experiments on the influence of electricity upon the growth of the vine. An electric circuit was formed by copper wire between the extremity of a branch bearing fruit and its origin near the soil. More wood was formed in the branch, which contained less potash than the other parts, and the grapes ripened more readily, containing an excess of sugar.

M. LE COMTE DE CHARDONNET publishes in *Les Mondes* for September 15th his experiments

on the 'Absorption des Rayons Ultra-Violet par quelques Milieux.' A good many liquids are named in which the absorption of the chemical rays of the spectrum is considerable. He appears, however, to confound the fluorescent rays in many cases with the most refrangible chemical rays.

THE Electrotechnischer Verein of Berlin offered a prize of 50l. for the best essay on the transmission of power by mechanical or electrical means. The essays must be sent in before the 1st of October, 1882.

THE "Section for Culture History" at the late general meeting of the German Historical Societies at Frankfurt discussed the interesting but difficult question of the statistics of the town populations in the Middle Ages. Dr. Büchner, of the University of Munich, who has long been engaged in careful researches into this topic, asserted that all the evidence goes to prove that the numerical preponderance of the adult female population over the adult male population was far greater than it is in modern towns.

THE Russian Ministry of Crown Domains has received the imperial permission to send three persons abroad for a period of two or three years in order to study special branches of agriculture or cognate matters, with a view to their subsequent employment as teachers of rural economy or in other ways connected with that branch of science. The sum granted for this purpose during the present year is 3,920 roubles.

#### FINE ARTS

DORÉ'S GREAT WORKS. 'CHRIST LEAVING THE PRETORIA,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' 'Rainbow Landscape' (Lockhart, Scotland), and the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—[1882]

*Geschichte der Griechischen Plastik.* Von Overbeck. Zweiter Halbband. (Leipzig: Hinrich.)

THE first half volume of Prof. Overbeck's work, which was reviewed in these columns in October last (No. 2763), brought the history of Greek sculpture to the verge of the age of Pericles and Phidias. The present issue gives an account of the remains and records of the art during the period when it received a sudden development which is one of the most marvellous among all authenticated transitions in the history of civilization. Geology itself does not startle us with such a sudden contrast of Fauna and Flora as we have to accept between the art of the best representative of the former period and that of Phidias, which follows upon it without a break of time. To account for this development, evolution if it must be so—we have the genius of one man working under circumstances which were favourable to ministering opportunities, or at least were unable to suppress or thwart it. We close one chapter upon the Æginetan pediments and the 'Dacobylos' of Myron, and open the next upon the sculptures of the Parthenon and the Zeus of Olympia; we pass from art that, however noble, is still crude or rudimentary to the same art raised to a perfection that exhausts all its resources and has never been surpassed. The artistic career of Phidias is comprised within the limits of the political supremacy of Pericles at Athens; its characteristics are dignity and majestic grandeur, devotion mainly to national and moral mental subjects, vastness of scope, and perfect mastery of material of the greatest variety, from ivory to marble, from iron

silver and gold. These characteristics may have prevailed in a degree and sporadically for some time longer, but would be rash to say for the thirty subsequent years of the Peloponnesian war, during which nobility of style was at least maintained in poetry by Sophocles and Euripides. But Phidias as a sculptor is as absolutely alone in his superiority as Shakespeare among the Elizabethan dramatists. No ancient sculpture of any age has come down to us that can enter into rivalry with the works of which the Elgin Room at the British Museum preserves the marvellous remains; nor is there any literary testimony that would justify us in linking his name with another, as we do without hesitation in the case of the greatest of the Italians. But literary notices of the names and works of contemporaries and immediate successors are not scarce, and a field—a happy hunting-ground—is thus provided for the speculative. Prof. Overbeck supplies a comparatively brief and satisfactory account of what ancient works of those still in our possession must fall within the period, but cannot be assigned to any particular master, and of the notices of those which are irretrievably lost, but allusions to which in poetry or prose supply some confident and enthusiastic critics with materials for a reconstruction of history, if not for restoration of art. The author does good service in reducing some of these to earlier and more reasonable conclusions, even in regard to the sculptures of the Parthenon. Brunn and Jensen, and even Michaelis, are summoned to recant some theories—not merely to interpretation, but grouping—that threatened to gain acceptance among ourselves, and, among other mischiefs, unfixed the Fates, by disturbing the happy combination of the three best preserved and noblest figures in the Phidian collection. The survey of Athenian sculpture is appropriately large upon the sculptures of the Theseum, of the balustrade of the temple of Victory without wings, and the Erechtheum, before dealing not too confidently with such phantasmal forms as are evoked by the names of Stypax, Strongylion, Lycius, Alimachus, and the rest. In passing to the Argive school we are brought nearer to tangible reality in the case of Polycletus, though his works have perished he is, like Myron, represented by copies of some statues that can be satisfactorily authenticated. These copies are too certainly indicators of the accumulated faults of a long ancestry of copies, but still they afford most welcome verifications of ancient fame which we miss in passing to the enumeration of the successors, a roll call again of the merely

Prof. Overbeck merits all praise for the completeness and also for the candour of his account of the Olympian sculptures which have been recovered by the liberal and enlightened enterprise of the rulers of the German Empire. He engraves a restoration, but not the best possible, of the great compositions that filled the pediments of the temple, which was the centre of the Hellenic festival, and within which the colossal Zeus of Phidias in ivory and gold. Pausanias had led us to expect that one of these, the western, was by Alcmenes; and what expectations were

not justified when, standing before them, and familiar as he was with the best art of Greece, he could write down that not only was Alcmenes the contemporary of Phidias, but esteemed only second to him in his art! It is now impossible to retain a thought of such authorship for a moment; what we have before us is an example of the very worst art that is compatible with production at a good time. What this may be can be seen even in the case of some of the metopes of the Parthenon and more than one slab of the Phigaleian frieze. Pausanias doubtless wrote down honestly what he was told, but it is too clear that he was ready to accept what was told him with no exercise of critical faculty. We may even discern sometimes in Prof. Overbeck a not unnatural struggle to make something better than the very best that should be made of the merits of sculpture regained at such a cost; but, on the whole, between his frank qualifications and the evidence which he submits to our eyes; we are exposed to little danger of being seriously misled. Some members, some features, even some heads, display distinguished ability, and thus much is due to the influence of the time; but we are repelled at every point by faults and failures in proportion and composition of individual figures, of groups, and of the general composition. It is impossible to escape from the difficulty by the supposition that native carvers made havoc of a design which, as transmitted to them from Athens, was noble and harmonious—that the jarring discords are chargeable not on the composer but the executants. The true explanation is that the ascription was false, and no explanation is required how it came to be so. The author shrinks from the foreseen consequence of such an admission—the weakening of the authority of Pausanias that is the main foundation of many a delicately balanced Teutonic theory. But the admission will have to be made on the very evidence he himself supplies, let the consequences to the theories and the theorists be what they may.

*Archaeological Survey of Western India: Inscriptions from the Cave Temples.* By J. Burgess, M.R.A.S. (Bombay.)—Mr. Burgess's new volume has at length arrived, after having been promised for more than a year, and shows with what unflinching interest he still continues the most valuable archaeological work which has yet been done for Western India by any one; and we rejoice to hear that Madras has followed the good example of Bombay, and has appointed a thoroughly competent person to do the archaeological work of that presidency, Mr. Robert Sewell, who, two years ago, won his spurs by his paper before the Royal Asiatic Society on the Amravati sculptures and by his fuller reports on them to the Madras Government. We are sorry we cannot say much more of archaeological work in India, for, though the second edition of Mr. F. S. Growse's 'Mathura: a District Memoir,' is of the highest value as a local record, there is little else to fall back upon, as the last published volume of General Cunningham's 'Archaeological Survey' (the twelfth) only brings down the accounts of his researches to the winter of 1877-8. Mr. Burgess's work consists for the most part of reproductions on stone of inscriptions from various well-known sites, such as the Karle, Ajanta, and Elura caves, with some from copper-plates of grants, and copies of some of

the Ajanta frescoes. Each of these is accompanied with brief descriptions, sufficient for the purpose of future identification, if not of much interest to the general reader. Many of the inscriptions from Ajanta, it should be added, have been painted on the sides of the caves, and have therefore often met with so much injury as to be very imperfect and scarcely legible. The inscriptions have been prepared in all cases by Pandit Bhagwanlal Indraji and Mr. Burgess himself, with the aid of Messrs. Fleet, Bühler, and West for portions of those subjects on which they had special knowledge; and it is the first time that any large number of cave inscriptions has been published in one paper. The inscriptions from Nasik, Kanheri, and Nanaghat have yet to be translated, but facsimiles of nearly the whole of them have been completed. Mr. Burgess's work is a valuable contribution to Indian paleography, especially from the later Maurya period (about B.C. 200) to the seventh century A.D.

THE PRIVATE COLLECTIONS OF ENGLAND.  
No. LXIII.—KNOWSLEY HALL, PRESCOTT.

By F. Mola is No. 20, a 'Riposo,' representing one of the painter's most frequently chosen and often hackneyed subjects. This is an example of an exceptionally warm tone, with careful finish, good character, and sound drawing. The motive of the landscape background reminds the observer of Claude. To turn to an able Dutch painter of portraits, who, having been a pupil of Paul Potter, adopted a late Italian manner, demands no considerable effort after quitting the ornate and academic graces which F. Mola borrowed of Guercino and Albano. The Dutch painter in question was Le Dueq, to whom is attributed the good 'Portrait of a Young Man' (22), in a grey hat, a head which is rich in fruits of well-trained skill, solid, firm, and well modelled. Le Dueq's works have frequently been awarded to better known men, an ascription which is honourable on all sides but that of the critics, who may have failed to recognize the skilful touch, clean handling, and somewhat tame expression of the faces which this capital craftsman really produced. No. 22, like many pictures in this collection, was formerly at Strawberry Hill (eighteenth day's sale, No. 107), where, amazing to relate, it was said to be by Frank Hals. As to this blunder of Walpole's, we have, in criticizing the qualities of the portrait, already stated enough to indicate its enormity. Such examples as this have been ascribed to B. Van der Helst, to G. Dou, to Terburg, and to Tilborgh, but Hals's brusque vigour was antithetical to Le Dueq's craftsmanship. A real Hals and a genuine Tilborgh will be mentioned further on.

'Nicodemus visiting Jesus by Night' (23), which is attributed to Tintoret, is a good school replica, comprising the master's mannerisms, and was touched with a heavy hand. The *raison d'être* of the picture was a desire, which has not been fortunately expressed, to deal with strong shadows projected radially from a powerful candle. It is, while we are examining a collection like this, easy to find contrasts of styles, and antitheses of motive and sentiment. Few such contrasts could be stronger than that afforded by the Le Dueq and the Hals before us, yet these works respectively differ less widely than either of them differs from a charming miniature in oil, by Janet, called 'A French Nobleman' (34), which, like No. 22, came from Strawberry Hill to Knowsley (eleventh day, No. 13). The price given in 1842 for the Janet was ten guineas! It is the head of a smooth-faced young man, with small moustaches and yellow, close-cut hair, wearing a black surcoat, embroidered with silver, over a pink doublet; a black hat with a gold cord and *enseigne* is placed slanting to our left on his head, whilst white feathers droop behind his ear. The background is pale grass-green, with shadows



projected on it. The face is characteristically painted with somewhat pale carnations and cool half-tints; the features have been most delicately pencilled, exquisitely drawn and modelled; it is in three-quarters view to our left; the light is also from our left. Mr. Scharf has noted that the face is very like that of Antoine de Bourbon. This picture, except the superficial varnish which has been applied in excess and is in bad condition, is still in perfect order. A Tintoret, a Janet, and a Tilborgh are not often to be criticized in one paragraph, as is now the case. The Dutchman's work is No. 33, a half-length portrait of a gentleman in black, holding an inscribed paper in his right hand, and with a broad, square, falling white collar and white under-sleeves, called 'A Burgomaster.' Being a capital specimen of its order, this is a carefully and thoroughly finished picture and in excellent preservation. There is abundance of simple, sober fidelity to life and nature in the rendering of the likeness of the sitter, whose just record is before us. The handling of all parts may be described as "educated," rather than spontaneous; nevertheless, Tilborgh, like many other Dutch painters of his day, who had been carefully trained in technical modes, did not in consequence of such elaborate training lose his power to grasp character. On the contrary, it is clear that while the motives of the attitude and expression are quiet almost to demureness, the portraiture is as animated as the likeness is truthful, and in veracity these elements of the picture are not inferior to what we expect from the hands of Hals himself. No. 16, 'The Marriage of St. Catherine,' by F. Verrier, an academical painter, one of the pupils of Le Brun, is a specimen of a class of works which owe a good deal to N. Poussin. The composition is graceful; some of the figures of angels are effeminate, and their inspiration is weak; but, on the whole, this is a pretty picture, with something that is agreeable in the colour and the carefully modelled forms. It is dated 1689.

Angelica Kauffman, according to her own signature on No. 187,—not Kaufmann,—is well represented here by that work, a graceful, all too gentle, if not "genteel," group of portraits of Edward, twelfth Earl of Derby, his countess (born Hamilton), and their son, the thirteenth earl. We shall presently notice two important pictures by Angelica's second husband, A. Zucchi, who for the above-named Lord Derby depicted his marriage to Countess Elizabeth at "The Oaks." No. 187 represents the parents, small, whole-length figures, seated with their naked child between them. The earl, according to the whim of his day in portrait painting, appears in a stage Spanish costume of crimson slashed with white. More simply attired, the Countess Elizabeth is clad in blue; her figure and expression attract us all the more because we have seen the artificial quality of her husband's figure. On the other hand, the countess is unconscious of her companion's presence. The weakness of the artist's conceptions of her subject, her inane and smooth and polished, yet incomplete, mode of painting, and the patent incapacity of her draughtsmanship, which has neither bone nor fibre, are observable throughout this characteristic and pretty picture.

The 'Portrait of an Unknown Gentleman' (46), which is "attributed to Sir A. More," is, we think, not by that artist, but a very good work of another Dutchman of the seventeenth century who had studied in the severe school which preceded the advent of Rubens, and retained the serious aims of that school, much as More himself retained them in his thorough-going practice. The hands of this portrait are admirably drawn, and the modelling of those members is exemplary. An hourglass, which is one of the accessories of this painting, bears a monogram, which may comprise the letters C. A. H. G. E. The date 1574 is in the

upper left corner. No. 47, 'An Angel's Head,' by Guido or one of his able followers, is rich in sentimental pathos such as was affected by the school of Reni. It was probably cut out of a picture representing the Annunciation, and may belong to a figure of the angel Gabriel. The hands are crossed on the breast. In the figure of the 'Magdalen' (48), which is doubtless by Luca Giordano in imitation of Guido, we have the demonstrative mood of the former, his theatrical and emotional way, and the eclectic sentiment, or "air," of Reni. This Mary, a naked, life-size, recumbent figure, has long, dark hair, and looks to our left with streaming eyes, and in a manner which is extremely affected. The scene is a rocky nook, and includes the crucifix and vase of the devotee. By Isaac Van Ostade we have in No. 52 one of his favourite subjects of 'Dutchmen Skating,' a snow scene of very warm and sunny character, admirably painted as to the sky and its nobly expressive masses of clouds, which give the right effect of a wintry sunset. Among the figures, which have been designed with much spirit and delineated with characteristic care, are to be seen a man pushing an old woman in a sledge, and a second man who, having tumbled down, picks up himself, his hat, and his stick; a third man, kneeling on our left, fixes a pair of long Dutch skates to his feet. Like several of the following pictures of the same school, this Isaac Van Ostade is enclosed by its ancient and original black frame, a carefully adjusted adjunct, which is far superior to the poor, cheap, and tawdry gilt frames of putty which are now commonly employed. Knowsley Hall is rich in fine old black, gilded, and carved picture frames, such as would make the fortune of a dealer.

M. Hondekoeter's 'Eagles and Dead Lamb' (53), which some time in the beginning of the last century cost 80*l.*, is a noble example of its class. It was No. 668 of the Manchester Art Treasures, and is signed. Three large eagles are grouped about a dead lamb, which is on the ground; one of the birds is perched on a branch on our right. The whole is of the most vigorous and masculine order of painting. Modelling was seldom better displayed than in the entrails of the lamb, which afford brilliant tones in contrast with the brown, iron-grey, and russet plumage of the birds. Nos. 54 and 57 are by Teniers, companions to each other, and painted in that pale, almost monochrome grey which the artist affected when he desired to work rapidly. The former is 'Landscape and Figures,' the latter 'Hermit in a Cave'; both are signed. In both Tenierses animation of conception, spirited, precise, and free touch, and happy knack of composing the chief lines of his work are observable. In the former a castle stands on barren rocks on our right and dominates a bleak landscape; on our left is a *calvaire* on a mound, at the foot of which two roads converge. A group of peasants seem to be discussing which way they shall go. In the latter picture the hermit, a thoroughly Teniers-like figure, sits at the entrance of a sandstone cave reading, with a red pitcher and a bowl at his feet. These utensils have been touched with characteristic tact, lightness, and completeness. On our right is a charmingly delineated view of a champaign, including a castle on a rocky height.

Not far from the above, in the Second Drawing Room, is a very curious 'View of Old Paris,' including the Tour de Nesle, the Palais Nevers, and the Louvre, with a water tournament on the Seine, and numerous boats gathered near the combat. The *quais* have something like their present aspect; the costumes indicate the end of the seventeenth century as the date of the picture. Some figures in fancy dresses are included, and some passengers in a ferry-boat. The companion picture is No. 66, 'Paris, the Tour de Nesle and the Seine, looking East,' which gives a view the reverse of the above from the same side of the river. These views are by Baut and Boudewyns, who painted the figures

with remarkable spirit, variety of incident, and in a very careful manner.

Next to the 'Hermit,' by Teniers, is a landscape by Van Dyck of the Rubens period, representing a characteristic manner 'Christ giving the Keys to Peter' (58) by means of life-size standing figures, shown to the knees and clad in "claret draperies of rich colours, depicted with a solid impasto and a somewhat heavy hand. Peter bends forward and salutes with a kiss the hand which gives the keys. The other apostles look on composedly. The faces are broader, more refined in the type they illustrate than we generally find in Van Dyck's pictures of a somewhat later period than that in question here. In the ground they resemble the types of Jordans. The shadows are of an uncommonly dark brown. The background is a flat brown tint. By "Rubens and his school" we have a fine and vigorous picture; of the famous 'Boar Hunt' (59), which was engraved by Le Grand in the Le Brun Gallery. The picture before us was No. 565 at Manchester in 1857. A hunter, armed with a broad-bladed gun, confronts a furious wild sow, which, after her kind, rushes blindly at him. Four brown, white, and black hounds fiercely attack the sow and her young, who fly to her aid. This is the right of the picture. One of the little pigs has fallen to the foremost dog. The background is an open, well-lighted landscape. The energy and passion of the design of this work reveals Van Dyck at his best. It would be hard to paint a hunt with the spear in a truer or more vigorous manner; his head is of the noblest quality in the way, and, apart from the design, seems to us the sole portion of the picture which can be ascribed to Rubens; the rest may be Snyder's. The whole impresses as the finest version of an oft-repeated painting of the best quality, probably one of the handiwork of a fine artist whose masterpiece, in mode of conception and design is, strange to say, enough, not represented in the National Gallery.

Another capital artist—a peculiar genius whose best powers are in England but little known and spaces not appreciated at their true value—is, I beg pardon, Snyder, ignored in the National Gallery but fairly well represented at Knowsley Hall. "Woman" we refer to Jan Breughel, three of whose works are in the Second Drawing Room, and one above the above. No. 61, 'Landscape,' shows a priory the entrance to a castle with lofty towers dominating the view on our left cannot near a river. The entrance is approached the shadow a road on which are numerous most delicate and elaborately drawn miniature figures, of whom painted in clear, bright, and isolated tints. Among which are perfectly harmonious. A river winds to boats that contain figures of fine quality is conspicuous in this picture. The distance is as with most of Breughel's productions and this work of Momper, his parallel in landscape painting, whose figures he often executed, is represented. Felibi in what is almost a monochrome of thin blue pigment and exquisitely handled. There is a rainbow on our right. No. 62 is called 'The picture of Caravan.' It has a distance which is not blue as that of the last-named landscape, but was painted with a fuller brush and a greater amount of impasto than that example. It is of a lovely rosy and white sky; the very tender old painted distance represents a wide champaign a view and comprises a winding river and beautiful pencilled trees and banks of sward. A cottage and more trees are on our left. The figures are two men in bright red coats, and two horses grazing. A cart loaded with faggots is drawn by a white horse; before this a white dog trudges. This specimen is painted in the copper and finished like an enamel. It comprises a 'Landscape' containing numerous figures, a delicately drawn and highly finished figure of a baby on a miniature, and reddish buildings which are grouped on our right. Boats are on a river which extends all along the front of the picture. On our right Rocks and a fortress, which is painted in blue and a charming silvery distance, are the lead



ments of a gem of painting. The river seems to have been rubbed, yet it retains much beauty of workmanship, and has lost none of its sentiment. It is a pity that of the four Breughels—of whom were extremely able men, while one of the two, i.e. the so-called "Hellish Breughel," or Peter the elder, was a fine, original, powerful genius—not one is recognized in the Stucco Gallery.

Almost antithetical to the Breughels was Gaspar Poussin, to whom the fine 'Landscape' (65) is justly attributed. It is a very excellent cabinet picture, representing a rough woodland with a gentle, sun or castle in the mid distance, beyond which we see rugged, blue-tinted tops of mountains are revealed plainly by the light of the sun. The ground is nearly filled with solid masses of foliage, and contains two naked figures. The figure on the left is cold and somewhat deficient in light; the general execution of this picture is a somewhat heavy; the darkening of the front has seriously reduced its attractiveness, although the solemn expression of the whole has not been diminished much by this accident. It will be compared to group with the above No. 77, a fine work, which Poussin, which hangs in an unfortunate position in the Stucco Gallery at Knowsley, and is attributed to a most impressive and dramatic manner 'The Woman of Megara gathering the little pieces of Phocion.' Mr. Scharf tells us that the Earl of Derby bought this picture out of the cabinet of the King of France (Louis XV.), and that, with three other landscapes, it was a hunting by Baudin, and again in outline in the London, iii. 56; it was engraved a third time in the Revue. It was No. 607 of the Art Treasures to the Manchester. A glimpse of a solemn sky, which looks the graver on account of its brightness. The vastness of its sunlit clouds, is an admirable between two dense masses of dark foliage, one of which is on either side of this landscape. In the broadly illuminated centre of the design are, in the distance, grouped the mountains and lofty temples of Megara, towards which a road winds from the gloomy shadows of the spaces of hot sunlight which occupy the foreground. Here, half obscured, and yet distinctly by means of her white dress, the 'Woman' kneels on the earth and is absorbed in her pious and heroic task. A man, whose vigorous action seems to enjoin caution and stands near the 'woman,' thus emphasizes the sentiment of a design the majestic force of which cannot be too much admired. The horror of the shadows and the brooding light which made this superb painting are like threatenings, of thunder, ominous of the anger of the gods. Among the finest 'landscapes of exuberant vision' to which a tragic sentiment imparts the irresistible charm and the grandest pathos, I know very few indeed which can be compared to this work of Poussin's. In the pathos of this design that master has surpassed himself. Felicien, 'Entretien sur les Vies et les Oeuvres des plus excellents Peintres,' there is, ii. 356, recorded that the master executed a picture for the Sieur Cerisiers in 1648. One is not Fénélon's 'Dialogues of the Dead' refers to the fact that Poussin painted a creature in which the body of Phocion was borne to Athens by two slaves, one young, the other old: the background of this work contained a view of the city. Poussin was fond of the history of Phocion, and illustrated it in several times.

The figure of 'Hagar and Ishmael' (75), by S. Rosa, and which appears with the last-named picture, is a work seen over a door in the Stucco Gallery. It has been for more than a hundred and fifty years in the possession of the Earls of Derby. No. 608, comprises a grand landscape, with rocks and a characteristically luminous sky. A baby outcast, a pretty figure, lies on a white cloth, the tint of which is the leading element of chiaroscuro; in the foreground of the picture our right an angelic white floats on outspread wings over the child, and is dressed in white with

a blue girdle. He speaks in an authoritative manner to Hagar, who turns away and leaves the boy in the wilderness. This vigorous picture owes more of its charm to the beauty and dignity of the landscape than to the figures. The latter have been painted with an amount of care which was not usual in Salvator's practice. The cipher of the artist occurs on a stone.

Returning to the Second Drawing Room, we find there, hanging in a good light and prominent position, a large picture of 'Belshazzar's Feast' (70), which, on somewhat questionable grounds, we think, bears the name of Rembrandt, yet is certainly one of the most powerful and effective of its class, and remains in perfect condition. It was engraved by H. Hudson in 1725, and exhibited at the British Institution in 1821 and 1852, and at Manchester (No. 695) in 1857. It is Smith's No. 40, and included, without comments, in Herr Vosmaer's 'Catalogue Systématique' of the works of Rembrandt. H. Winstanley bought it from Mr. Fulwood for 125*l*. The figures are life size, and the design is so vigorous that they seem to be larger still. The king is attended by five persons, who are grouped closely with him and each other; thus the subject is expressed with emphasis. The light of lamps on the table crosses that which is emitted from the wall behind Belshazzar, who, attracted by the glare, has turned suddenly in his seat and risen so as to look behind him at the ominous characters traced on the wall by a muscular human hand. The monarch wears a tall white turban and a jewelled mantle, the ornaments of which sparkle in the opposed lights of the picture, and a grey body robe enriched with embroidery. He places one hand on a huge golden charger which lies on the table, as if he strove to grasp something which is tangible or real. With an expression of astonishment and dismay the other hand of Belshazzar is extended in the air, while its fingers are crooked like a bird's claw. There is much expression in the attitude, and, despite the lack of dignity and anything that is noble, or even royal, in the features of the king, his figure impresses the spectator by its energetic design. As to this, the tumultuous movements of the personages assort perfectly with the strongly opposed and broken lights and shadows, the terror of the subordinate figures, the falling of utensils from the table, and the spilling of the wine which they had contained. One of the women stares aghast at the face of the king; her female companion looks at an old bearded man, on whose features appears as much curiosity as apprehension. The woman clasps her hands as she looks. The king alone sees the minatory inscription, the courtiers are amazed at his emotion. As to the passionate conception of the subject which this very striking picture exhibits there cannot be two opinions; most of the accessories are treated with great tact and skill; the vessels on the table exhibit brush power and deft felicity of touch which can hardly be too much admired.

#### NOTES FROM ATHENS.

Nor long ago I mentioned that a project was on foot to begin a new season of excavations in Delos under the direction of M. Hauvette-Besnault, of the French Archaeological Institution here. These excavations were commenced on the 25th of July. The following notes have been drawn from a report made of the progress and the results of the excavations.

At first excavations were again carried on at the site of the Temenos of the temple of the Delian Apollo; and the work was crowned with success. I must mention the discovery of over fifty inscriptions, among which are some in a perfect state of preservation. In addition to the usual inventory of the temple property, votive inscriptions, and *psephismata*, there have this year been found three choregic stelæ; and two torsi were also dug up. The most interest-

ing find, however, is the discovery of two archaic statues of Artemis. The English public will know something about them, if not from other sources, from Prof. R. C. Jebb's long and instructive essay on Delos in the first volume of the *Journal of Hellenic Studies*, the excellent organ of the Society for the Promotion of Hellenic Studies. In one of these statues even the head is preserved; it reminds one of the religious statue of the same goddess discovered three years ago, and may be regarded as a reproduction of it—at all events, in so far as it is a repetition of the archaic type. But with regard to the style in which it is executed, the newly discovered statue brings us somewhat closer to the age of a more perfect form of art. Hence from a comparative study of the statues of the goddess preserved in Delos we obtain a general view of the different stages in the gradual development of the type of Artemis, from the almost shapeless wooden blocks in Crete up to the perfect statue.

At present, therefore, there have been discovered in the Temenos of the Temple of Apollo altogether some eight, or rather nine, statues of Artemis, the most interesting of which, however, is still the one brought to light in 1878, the one spoken of above, and which, in accordance with the inscription engraved on it, was dedicated to the goddess by Nicandra, daughter of Deinodicos of Naxos. This statue, according to the opinion of archaeologists, was made somewhere between 700 and 580 B.C. The one recently found, which is of the same type, but shows a more developed style of art, must be dated half a century later, if not more.

After the floor of the Temenos of the Temple of Apollo had been, as it seemed, completely ransacked by this year's excavations, and there appeared no prospect of any further discoveries there, M. Homolle directed his attention to the temple of Serapis. All that has been found here—a torso, a few heads of statues, and a couple of inscriptions—is said to belong to Roman times. It is hoped, however, that further discoveries will be made, and these, in all probability, will belong to the same period. But the soil of the island will not have been exhausted by these excavations. Attention is again being directed to the hill north of the Temple of Apollo, where the ruins of the ancient town are to be laid bare, and where, perhaps, interesting discoveries will be made. "There Greece will have a second Pompeii," says our reporter, not without exaggeration.

Between the very ancient Delian images of Artemis of the seventh century B.C. and the statuettes of Artemis recently presented to the Patissia Museum from Megara, there is a gap of not less than thirty miles of sea and twenty-five centuries, for the new Diana is a genuine Patissia Artemis of our own day. It was made quite recently, at first as a model in a sculptor's studio, not far from the Patissia Museum. One of the artist's pupils made a copy of it in marble at the request of a countryman, who took it into his head to cheat *dilettanti*. A report was spread about some ancient statue being concealed in Megara, and the police made use both of weapons and cunning to discover it. The statue was brought to Athens, and its arrival announced with *éclat* by the newspapers, without, however, its ever having been seen, for the press had done nothing except blazon forth the zeal displayed by the police. Mischievous tongues even maintained that the assembled ministers were affected by the enthusiasm. In short, there was much ado about nothing. Archaeologists at once recognized the swindle. Yet it does seem odd that the statue should have been taken to the Patissia Museum. By its side was placed the original plaster-cast model of the sculptor Philippiotis, from which his ignorant pupil had made a hybrid form, half an Artemis, half an Amazon; but a description of it cannot, of course, be of any interest to lovers of ancient art. S. P. LAMBROS.

### Just-Art Gossip.

A FULL-LENGTH portrait of Her Majesty—copied, by permission of the Queen, from Winterhalter's fine picture—has been purchased by Capt. Clerk for H.H. the Nizam of Hyderabad, by desire of the Minister, Sir Salar Jung.

MESSES. REMINGTON & Co. will soon publish 'Living Painters of France and England,' a series of fifteen etchings with descriptive letter-press, and 'A Handbook to Italian Sculpture,' by Mr. Charles C. Perkins.

THE large picture by Muller, famous in the Luxembourg as 'Le Dernier Appel des Condamnés,' which was terribly damaged by the influx of melted snow through the roof of the gallery, has been removed in order that it may be repaired.

MESSES. BELL & SONS will publish shortly 'The Thames—Oxford to London,' twenty etchings by David Law, with descriptive letter-press; and 'The Tyne and its Tributaries,' by W. J. Palmer, illustrated with wood engravings.

It has been proposed to found in Paris a Society of Animal Painters. Some eminent artists have promised to accept membership of this new body.

PROF. ADOLF MENZEL has lately been making a tour in Northern Italy, and, as we believe this to be the first visit paid by the professor to the classic land, the art world may hope to see some entirely new subjects from his easel. It will be interesting to observe how the master of modern life will treat material which has so often been handled by artists. A foretaste has arrived here in a sketch in a letter to one of the professor's colleagues of the Society of Painters in Water Colours. It is called "Erinnerung an meinen Besuch der Tomba di Giulietta, Verona, 15 Sep. 81." It represents a charming Fräulein, in travelling costume, intently gazing into the sarcophagus with an expression of deep sensibility; a little behind her stands an elder and a stouter lady, guide-book in one hand and with the other vainly endeavouring to hide an irrepressible yawn. She is evidently the younger lady's mamma. Years have given her matronly dignity, she has her fair share of creature comforts, but sentiment has for ever vanished. The humour of this brilliantly executed little sketch is inimitable.

A JURY of experts of authority, having examined Heer Van Beer's picture 'La Sirène,' in preparing which the artist had been, as we have reported, accused of nefariously employing photography, has entirely exonerated the painter, and explained his mode of working.

M. GENEZ, of Valenciennes, has given to the museum at Lille a very interesting Gallo-Roman cup in terra-cotta, with reliefs upon its surface.

M. BLOCKX, a chemist of Antwerp, has for some time past been occupied by researches into the chemistry of pigments and vehicles used by artists, and the causes of the premature decay of many modern paintings. His conclusions embrace the employment of bad oils, siccatives, cracking varnishes, essence of turpentine, badly prepared pigments, canvases and panels, and the vicious mode of applying the pigments. As to the colours themselves, M. Blockx condemns "blanc de neige, le carmin de cochenille, les laques carminées et de garance calcinées, les jaunes de chrome, indien, de zinc, d'antimoine, la laque de gaude, le stil de grain, la terre de Sienna naturelle, la terre verte, les ocres vertes, les verts de Paris, de Scheele, de Schweinfurt, le cinabre vert, les laques vertes, le vert malachite et le cobalt, les bleus minéral et de Prusse, les laques violettes, la terre d'ombre, le bitume, la momie d'Égypte, et le brun d'ivoire." Amber oil (! varnish) is favoured as a vehicle. There is nothing new in this. Most of the pigments of which we give the French names, and which are identifiable by English equivalents, have long ceased

to be used by those English painters who are careful of the durability of their work. M. Blockx's book is to be had at the Bureau du *Moniteur des Arts*, 48, Rue Hallé, Paris, for 3.50 francs and 25 centimes "franco."

GREAT preparations are being made in Zürich for the approaching national exhibition. The Grand Council of the Canton granted, at its last sitting, the sum of 80,000 francs to the committee of organization. The commune of Ange has appointed a site for the building to be erected, which is to cover 51,500 metres superficial. This site is close to the railway station at Zürich, and commands a splendid view of the lake.

An art studio has been started at Calcutta by some enterprising young natives of high social position, ex-students of the Calcutta Government School of Art. They advertise themselves as ready to produce theatrical scenery, portraits, landscapes, &c., and all kinds of decorative work. Mr. Locke, the Principal of the School of Art, strongly recommends them.

### MUSIC

#### THE MUSICAL SEASON.

WITH the opening of the Lyceum Theatre for Italian opera the period of dulness and inaction may be said to terminate, and musicians may be glad to learn such particulars of coming events as are at present available for publication. The prospectus of Mr. Samuel Hayes's opera scheme does not afford ground for hope that the enterprise will possess any real musical significance. Not a single novelty is promised, and it is candidly stated that the operas to be given will be of the "lighter and more melodious type," that is, chiefly the well-worn works of Donizetti and Verdi. Three of Auber's operas are mentioned, but these are necessarily ineffective in Italian. The company seems fairly strong in every department, and several artists new to London are promised. Signor Li Calsi is the conductor and Mr. Carrodus the leader of the orchestra. The season commences this evening with 'Dinorah,' Mlle. Marimon being announced to play the title rôle.

The Saturday Concerts at the Crystal Palace commence on October 15th. The prospectus is an unusually concise document; but few novelties being announced. The most important of these are Berlioz's 'Symphonie Fantastique,' and its sequel 'Lélio; or, the Return to Life,'—the latter work being new to our concert-goers, while the former was produced by Mr. Ganz last season. A new overture, 'Niagara,' by Mr. Frederick Cowen is also to be brought forward, and it is hoped to obtain Brahms's new Pianoforte Concerto. A symphony by Mr. Henry Leslie is spoken of as "in progress"; but it is not yet certain that it will be completed in time for this season. Mr. Manns will continue to officiate as conductor.

The suggested provincial concert tour of Herr Richter and his orchestra will not be given this year, as the Viennese conductor cannot be spared from his duties for the time required; but London musicians will be glad to hear that he will give two concerts at St. James's Hall, on Monday evening, October 24th, and Saturday afternoon, 29th. The first programme will include Beethoven's Choral Symphony, the Vorspiel to the 'Meistersinger,' Berlioz's six songs, 'Les Nuits d'Été,' Op. 7, and a Pianoforte Con-

certo by Mr. Eugene d'Albert; and the second, Beethoven's 'Eroica' Symphony, and a Wagner selection, including the 'Tannhäuser' Overture, the introduction and chorale to 'Tristan und Isolde,' the 'Walküre' and 'Siegfried's Tod.'

The Monday Popular Concerts will commence on the 31st inst., and the Saturday performances on November 5th. There will be an interval of a fortnight at Christmas, and the concerts will then proceed without interruption until April 3rd. Madame Norman-Néruda will be the leading violinist at the first concert and throughout November, and Mlle. Janotha the pianist until November 14th inclusive.

In announcing its fiftieth or jubilee season the Sacred Harmonic Society refers briefly to the objects for which the association was founded and the manner in which the objects have been carried out. No one will deny the splendid services rendered to music by this body; but it should be remembered that we live not in the past but in the present, and if the Sacred Harmonic Society does not see its way to the adoption of policy in accord with the spirit of the times it would do well to close the record of a honourable career while the memory of its triumphs is yet green. The announcements for the forthcoming season are not remarkable for boldness. As at present arranged the performances will be as follows:—November 11th, 'Judas Maccabæus'; December 9th, 'St. John the Baptist'; 23rd, 'The Messiah'; January 6th, 'Elijah'; February 3rd, 'The Mount of Olives,' Gounod's 'Messe Solennelle,' and a new 'Te Deum' by Mr. W. C. Cusins; 24th, 'The Martyr of Antioch' and Mendelssohn's Forty-second Psalm; March 10th, 'The Creation'; 31st, 'Elijah' and April 28th, 'Solomon.' Sir Michael Costa retains his post as conductor, and the concerts will be given at St. James's Hall.

The Borough of Hackney Choral Association has issued its prospectus for the coming season. Four subscription concerts with full orchestra will, as usual, be given in Shoreditch Town Hall, under the direction of Mr. Ebenezer Prout. The chief work announced for performance are Sullivan's 'Martyr of Antioch,' Mendelssohn's 'Fairy Walpurgis Night' and 'Lauda Sion,' Schubert's 'Song of Miriam,' orchestrated by Franz Lachner, Schumann's 'Faust music' (third part) and 'Requiem for Mignon,' a selection from Beethoven's 'Ruins of Athens,' and a new cantata 'Alfred,' the libretto by Mr. W. Grist, music by Mr. Prout.

The London Ballad Concerts, under the direction of Mr. John Boosey, will be given on Wednesday evenings from December 1st until March 29th, and on two afternoons, December 31st and January 11th.

Mr. Walter Bache will give his annual pianoforte recital on Tuesday, November 1st, when he will play, among other works, Beethoven's grand Sonata in B flat, Op. 106.

The first performance of Berlioz's 'Faust' under Mr. Charles Halle's direction will be given at St. James's Hall on Saturday, November 26th.

As at present arranged Mr. Carl Rosa's opera season at Her Majesty's Theatre will commence on January 14th. Until the official announcements are issued it would be rash to make any definite assertions



what will be done, but it is likely that we shall have an English version of 'Tannhäuser' and the revised edition of Mr. F. H. H. 'Pauline,' and possibly Mr. Villiers Stanford's 'Veiled Prophet' and Balfe's 'Pittore e Duca,' the last a work never performed in England. Herr Schott is re-engaged, and Mdle. Valleria will be among the leading *soprani*. Mr. Carl Rosa is likely to confine his attention as far as possible to works of large proportions, which experience has shown to be most in accordance with the tastes of the audiences at Her Majesty's theatre.

Among the most important of the announcements is that of the series of twelve grand performances of German opera at Coventry Lane under the direction of Herr Hermann Franke. A new prospectus has been issued, containing particulars in addition to those already published. Herr Franke has entered into a contract with Herr B. Pollini, the well-known director of the Hamburg Opera, who, besides bringing over his own company, will secure the services of some of the best-known and most successful singers of Wagner's works on the Continent. It is added that engagements have already been made with Frau Sucher, Herren Finkelmann and Gura, and Dr. Kraus. Herr Pollini will bring with him the costumes, scenery, and entire *mise en scène* for the performances; the chorus will be that of the Hamburg Opera, and the orchestra that of the Richter Concerts. The valuable assistance of Herr Richter as conductor has been secured, and the operas to be given are Wagner's 'Tannhäuser,' 'Lohengrin,' 'Tristan und Isolde,' and 'Meistersinger'; Beethoven's 'Fidelio,' and Weber's 'Euryanthe.'

It is asserted that a further attempt will shortly be made to float the Royal Italian Opera Company, Limited. Until this matter is finally decided it will be idle to notice any of the current rumours with reference to next season's opera arrangements.

It is likewise too soon to discuss the details of the spring and summer concerts, but it may be observed that the number of orchestral performances will be beyond all precedent, including six by the Philharmonic Society, five under Mr. Wilhelm Ganz, ten under Herr Richter, six under Mr. Charles Halle (the newly established symphony concerts), and five under M. Lamoureux. There seems, indeed, little doubt but that the abnormal activity of last season will be surpassed by that of 1881-2.

### Musical Gossip.

SULLIVAN'S 'Martyr of Antioch' will be performed by the Oxford Choral Society in November.

MESSRS. SAMPOSON LOW & Co. will publish 'An Elementary History of Music,' edited by Owen Dullea.

We have received 'An Album of Pianoforte Pieces,' by Florian Pascal (Joseph Williams). The book is a small quarto, containing sixteen drawing-room pieces in various styles, but chiefly advanced players. The composer is evidently well acquainted with his instrument, and writes with fluency and elegance, though a tendency to indulge in chromatic progressions injures the melodic beauty of his pieces and increases their difficulty. The most pleasing are two 'Pensées musicales,' and the most musically an air with variations concluding with a fugue.

THE Association des Artistes Musiciens, at Paris, will give a grand performance of Cherubini's great Mass in F on the feast of St. Cecilia in the church of St. Eustache. The band and chorus will number about three hundred. The work is little, if at all, inferior to the great Mass in D minor, which has been given in this country; but as the Mass in F is written for only three voices, without contraltos, there is, we fear, but little chance of its being heard in London.

AFTER the approaching production of M. Maréchal's 'La Taverne des Trabans' at the Opéra Comique, Paris, which was announced in these columns last week, a new three-act opera, 'La Galante Aventure,' by M. Ernest Guiraud (the composer of 'Piccolino'), will be given. The 'Lakmé' of M. Léo Delibes, in which Mdle. Vanzandt is to sustain the principal part, is not expected to make its appearance before next March.

M. MASSENET's new opera, 'Hérodiade,' is to be produced at the Théâtre de la Monnaie, Brussels, at the end of December. The cast will include M. Vergnet, John the Baptist; M. Manoury, Herod; Mdle. Deschamps, Hérodiade; and Madame Duvivier, Salomé.

THE *Ménestrel* states that an interesting autograph by Meyerbeer has just been presented to Herr Walter, the tenor of Vienna, by the daughter of the celebrated singer Tichatschek. It is the autograph of an additional air which Meyerbeer composed for her father when he played the part of Danilowitz in 'L'Etoile du Nord.' The piece has never been published, and no copies are known to exist.

THE town of Bari, the birthplace of Piccinni, the rival of Gluck, is about to erect a monument to the memory of the composer.

JOHANNES BRAHMS has during the present summer composed a new pianoforte concerto, which is spoken of in the highest terms.

M. VIZENTINI has made arrangements for the production at St. Petersburg of Ambroise Thomas's 'Françoise de Rimini' and Massenet's 'L'Hérodiade,' in which latter work the principal parts will be undertaken by Madame Marie Durand and MM. Masini and Devoyod.

## DRAMA

### THE WEEK.

COURT.—'Honour,' a Drama in Four Acts. Founded on 'L'Honneur de la Maison' of Léon Battu and Maurice Desvignes by Maurice H. Barrymore.

So constant and diligent a search is maintained by the army of adapters after those French dramas which are susceptible of being fitted to the requirements of the English stage, that a piece which has remained untranslated for thirty years may safely be put down as intractable. A piece of this class is 'L'Honneur de la Maison' of MM. Léon Battu and Maurice Desvignes, produced in 1853 at the Porte Saint Martin. It is a finely conceived and well-executed work, and may claim to have suggested to that discreet and sagacious borrower M. Victorien Sardou the strongest situation in his comedy of 'Les Vieux Garçons.' Unfortunately, however, the action is not less gloomy than dramatic, and the sentiment aroused in the mind of the spectator is anger rather than sympathy. That there is, even in the flippant life of to-day, a place for tragedy none will attempt to deny. That instinct of the Greek on which still rest our canons of dramatic art is as safe and trustworthy in this as in any other respect, and the unmitigated gloom of tragedy should be reserved for the great

houses. In domestic drama there should be some lifting of the cloud, some narcotic influence to dull the sense of unending pain. In myth only is the heart of Prometheus endlessly devoured, to be as endlessly renewed. With a public like the English, in which ignorance concerning art is phenomenal, the success of a piece like 'Honour' will be seriously impaired by the monotony of sadness with which the whole is charged. A second cause is even more perturbing in its influence. The interest belongs wholly to the past of the characters introduced. A score years have elapsed since the crime has been committed on which the main action rests, and the sufferings it begets seem shadowy and unreal. A woman who has been seduced and has been fortunate enough to find a husband to cover her shame is dismayed by the unexpected return, after twenty years' absence, of the partner of her offence. Such dramatic action as follows springs from three sources—the sufferings of the woman, who sees her past misdeeds rise up in judgment against her; those of the returning soldier, who, after receiving flagrant insult at the hands of a youth, finds himself compelled to recognize in the offender his son, in whose eyes he is compelled to pass for a coward; and the triumph of the husband, who, having been gulled at the outset of his married life, is able to carry out a complete if tardy vengeance by slaying the man who has wronged him. Purely spectral are interests like these, which fail to awaken any genuine sympathy. The only way to render actively stirring a subject like this is to abandon that symmetry on which the authors obviously pride themselves, of restricting the action within a space of twenty-four hours, and to present in a prologue that past action of seduction and desertion out of which the more recent action springs. Full compensation for the clumsiness which would thus be assigned the piece would be found in added intelligibility of story, and in the begetting of a genuine interest such as does not now exist. In the opening act an attempt is made to awaken sympathy for a second generation, and some agreeable wooing is introduced. So soon, however, as the genuine motive is disclosed, the secondary interest is allowed to expire, and nothing further is heard concerning it. The unsatisfactory nature of the treatment probably emboldened M. Sardou to extract from 'L'Honneur de la Maison' the central idea, and incorporate it in a play like 'Les Vieux Garçons,' which, though intrinsically weaker and less dramatic, is at least better adapted to public taste.

What is uncomfortable, if not repellent, in 'Honour' becomes increasingly apparent in consequence of an interpretation which, clever as it is, is not free from exaggeration. *Ensemble* more praiseworthy and a *mise en scène* more satisfactory than are now witnessed have not previously been seen upon the stage. Supernumeraries so competent and so well drilled as appear in the ball-room scene are wholly unknown in England. It is, however, in the central character that the exaggeration in question is most apparent. Miss Louise Moodie, who plays Hélène de Latour, the heroine, charges the part with a sadness and despair that we are bound to pronounce excessive,

seeing that they outreach the limits of ordinary life and belong to the domain of tragedy. Her passion, moreover, is as monotonous as it is excessive. As a display of power it is striking, but as an interpretation it is defective. The feeling of gloom thus begotten is augmented and intensified by the deadly calm of Mr. Clayton as Raoul de Latour. A piece of acting more powerful and more remarkable Mr. Clayton has never exhibited. It leaves, however, the impression that agencies too solemn for the occasion have been called into play, and that the inexorable fates have mixed themselves up in a quarrel scarcely worthy of their notice. A fine piece of comic acting by Mr. Arthur Cecil as Verduret, the Beauséant of the original—we do not know why the names, with the exception of Lord Derby, who figures in the original cast, are changed; they are not improved—does something to enliven the action. The character could scarcely be better presented. Mr. Henry Neville acts in characteristic fashion as Achille de Mortemar, the returned soldier; Mr. Arthur Dacre practically repeats the character he played in 'Reclaimed'; and Mr. Frank Cooper and Miss Measor present satisfactorily the commencement of a love interest which, as has been said, is allowed to evaporate. Miss Carlotta Addison, reappearing after a long absence, plays refreshingly as a fashionable lady. A favourable reception was awarded 'Honour', but its prospects of enduring success are scarcely brilliant. In the opening piece, 'To Parents and Guardians,' Mr. Arthur Cecil repeated his performance of Tourbillon, Mr. Dion G. Boucicault was Bob Nettles, and Mr. Kemble Waddilove.

#### Dramatic Gossip.

M. COQUELIN and about half the actors of the Théâtre Français will play in London during the second half of June, 1882.

THE new series of plays to be given at the Crystal Palace, under the direction of Mr. F. H. Macklin, will include 'The Belle's Stratagem,' 'Bow Bells,' 'Still Waters Run Deep,' 'Milky White,' and 'The Palace of Truth.'

THERE has lately been revived at the Théâtre du Gymnase at Paris 'Brutus, lâche César,' the play from which the idea of 'Divorçons' was taken. This one-act comedy is perhaps the prettiest and best acted piece now being played in Paris. 'On Demande un Gouverneur,' by MM. Decourcelle and Jaime fils, and 'Le Duel de Pierrot' of M. Gustave Haller are also being given. The piece last named was a failure when first produced. With a total change of cast it has, however, sprung into a moderate degree of popularity.

'L'ASSOMMOIR' of M. Zola has been revived at the Ambigu Comique. M. Dailly resumes his fine performance of Mes Bottes; Mdlle. L. Massin is now Gervaise; M. Montigny, Coupeau; M. Cosset, Goujet; and Mdlle. Gabrielle Gautier, Virginie.

Two novelties have been produced at the minor theatres of Paris: 'La Vente de Tata,' a three-act comedy of MM. Hennequin and Albert Wolff, has been a failure at the Théâtre des Nouveautés; and 'Le Duc de Kandos,' an old-fashioned melo-drama by M. A. Arnould, produced at the Théâtre des Nations, has not been much more successful.

TO CORRESPONDENTS.—F. L.—R. C. W., Boston—W. H. G.—C. M.—W. H.—A. W.—Sp. L.—S. B.—J. B.—received. No notice can be taken of anonymous communications.

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